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MANUAL

OF

CLASSICAL LITERATURE.

FROM THE GERMAN OF

J. J. ESCHENBURG,

PROFESSOR IN THE CAROLINUM, AT BRUNSWICK:

WITH ADDITIONS.

BY

N. W. FISKE,

Professor of the Latin and Greek Languages in Amherst College.

PHILADELPHIA:

KEY AND BIDDLE, 23, MINOR STREET.

1836.

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Mar 18. 1920
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PREFACE BY THE TRANSLATOR.

1. It will be natural to ask, why this book is offered to the public. The translator knows not how to introduce the reasons, in a better way, than by first allowing the author himself to explain the design and character of the original work. For this purpose, the reader is requested to peruse the following extracts from the *Prefaces of* ESCHENBURG.

From the Preface to the Fifth Edition.—Twenty-seven years ago I was induced to commence a revision and enlargement of that portion of HEDERICK'S *Introduction to the Historical Sciences*, which treats of Classical Literature, Mythology and Roman Antiquities. In doing this I expected to aid an esteemed friend, who had been requested by the booksellers to prepare an improved edition of the whole work. But what determined me to the attempt was a conviction, that it was undertaking a work of very useful tendency, and a hope, that by it a want, long felt in elementary instruction, might be supplied. Other duties hindered the seasonable accomplishment of this purpose; and I was led to enlarge the original plan, so as to include the Grecian Antiquities, and what is embraced under the head of Archæology of Literature and Art. Thus is formed a complete *Manual*, furnishing the most essential aids in reading the classical authors, and with sufficient fullness for all elementary purposes. My work so designed has, therefore, now scarcely a trace in it of the treatise of Hederick.

My aim, in this work, was to furnish both Learners and Teachers with a book, which might at the same time serve as a general introduction to the reading of Classical authors, and likewise afford further and constant help in understanding and explaining them. It surely is unnecessary to prove, that a knowledge of Greek and Roman Mythology and Antiquities, and some acquaintance with the Archæology of Literature and Art, and also with the general History and Criticism of the Ancient Authors, are not only useful, but absolutely indispensable, in the pursuit of Classical study. And it appears to me, that it must greatly facilitate the acquisition of this knowledge, to have the whole range of it brought into one collected system, as it is in this work, and all digested with one common end in view, and reduced as far as possible to one uniform method, with a careful selection of what is most essential, and omission of what is comparatively unimportant, and a constant reference to its appropriate use. The Teacher will find presented to him throughout the work occasions and hints for further illustrations and additions; while the Learner has in the book itself what is of indispensable importance, and in such a form, that he may easily re-peruse and review it.

The *Archæology of Literature and Art* had never, previously to the attempt in this work, been exhibited in a form adapted for general instruction. Yet some such acquaintance with the subject as this work may furnish, is of the highest importance to the scholar. It may be expected, that the glance, which he will here obtain of the rich monuments of antiquity, will lead him to seek the pleasure of a more complete and full knowledge, especially of Grecian art. And certainly the Classical teacher needs to be in some degree familiar with the objects presented in this field of study, in order to do justice to his pupils.—The *View of the Classical Authors* was necessarily confined within brief limits. I preferred to arrange them in Departments, instead of following purely chronological order, because I could thereby more conveniently introduce the brief remarks I wished to offer respecting the form, which each Department of writing assumed among the Greeks and Romans. In giving the editions of the classics, and the works helping to illustrate them, I confined myself chiefly to such as are most suitable for scholars, and best calculated in my view for their advancement. In describing the authors, only a short and condensed summary could be given, not

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including a complete enumeration of their works, but merely naming the most important.—The sketch of *Greek and Roman Mythology* is that, which I first drew up for use in my own lectures, and which has been separately printed. Here I have endeavored to separate the circumstances most important for the scholar's notice from those of minor consequence; introducing the historical or traditionary part of the fables, without saying much of the theories and speculations employed in solving them; yet presenting hints at explanations, which may be worthy of the scholar's notice. The references to the Metamorphoses of Ovid are added, because I deem it highly useful to connect a reading of these with the study of mythology.—A new system of *Greek* and *Roman Antiquities* might seem, at first view, less needed than the other parts of this work, since there are other systems and compends easily accessible, especially of Roman Antiquities. But it was necessary to the completeness of the MANUAL to include these branches. Nor was this all: I hoped here, as in the rest of my work, to furnish something especially valuable on account of its embracing all that is most essential to the subject, with the exclusion of extraneous and unimportant matter.

Since the last edition of this Manual, there have appeared some performances of a similar kind, in which I thankfully find evidence of the utility of my own work, and am ready to acknowledge their excellence in some particulars. These works might perhaps render a new impression of mine superfluous; but the very frequent call for the Manual, the urgent request of the book-sellers, and the apprehension now awakened of a second counterfeit emission of the work, have persuaded me to prepare this fifth edition. In the emendations and improvements I have been guided by the same considerations, which controlled me in the preceding editions. In the additions in the part treating of the classic authors I have received very friendly assistance from Professor SCHEFFLER, of this place.

Brunswick, Dec. 7, 1807.

From the Preface to the 6th Edition.—In a former preface, the occasion, design and plan of this *Manual* have been stated. In each successive edition I have endeavored to make useful improvements; but have throughout adhered to the original design, and confined myself, of course, to substantially the same limits. Although much progress has been made in classical studies in Germany during the last thirty years, and there are now several books of great merit, which may serve as guides and introductions to such studies, yet the demand for another impression of this Manual has compelled me again to take it in hand and to perform the renewed labor of revision. In this labor I must again gratefully mention the assistance kindly rendered me by *Professor* SCHEFFLER.

Brunswick, May, 1816.

The 6th edition was the last published during the life of the author. But the work has been printed once or twice since his death. The following is taken from the *Remarks prefixed to the seventh edition.*—The continued acknowledgement of the great excellence of this Manual of Classical Literature, which is proved by the constant demand for the book, renders it unnecessary to say much by way of preface to a new edition. After the death of Eschenburg, the society of book-sellers employed a well qualified editor, who has revised the work and superintended it with great care and fidelity. An examination will show, that in doing this, advantage has been taken of the important results of modern classical researches. It is therefore confidently believed, that this work will still be found one of the most useful of the kind; perhaps the very best Manual, both for the Gymnasia and other Seminaries, and also for private use.

Berlin, Nov. I, 1824.

2. In view of this account of the character, design, and reputation of the original work, it is easy to see the reasons why it should be presented to the scholars of our country. Many instructors have felt the want of a *Comprehensive Textbook* in the department of *Classical Literature and Antiquities.* After much inquiry, the translator has been able to find no work, which, on the whole, seem so well adapted for the object, as *Eschenburg's* MANUAL.

It will be seen, by a mere glance, that the general design and plan of the work, in its present form, is to exhibit, in a condensed but comprehensive summary, what is most essential on all the prominent topics belonging to the department of

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Classical Literature and Antiquities, and at the same time give references to various sources of information, to which the scholar may go, when he wishes to pursue any of the subjects by further investigations. I cannot doubt, that a *Manual* on this plan, thoroughly executed, would prove one of the greastest aids to the classical student, which it is possible to put into his hands; and I cherish the hope that, in the entire want of a book of this sort not only in our country, but also in the English language hitherto, the present attempt to introduce one from abroad will meet with a candid reception; especially as it is one, whose value has been so fully attested in the land most of all celebrated for classical attainments.

Here it may be proper to mention, that some years since this work was translated into the French. The translator, after some preliminary remarks, says, 'from such considerations, I supposed I should render the public a service, by making known in France a series of elementary works *universally esteemed and circulated in Germany*. I begin with the *Manual of Classical Literature* by Eschenburg. This author is Councillor in the Court of the Duke of Brunswick, and Professor in the public Seminary called the *Carolinum*. As estimable for his moral character as for the variety of his attainments, known as editor of the posthumous writings of Lessing, and dear to all the celebrated men of the country; living also in the vicinity of one of the richest libraries; he united, along with these advantages, all the light and experience derived from a long series of years devoted to instruction, and that good judgment, admirable but rare, which knows how to avoid the *superfluous* without omitting the *necessary* and the *useful*. I shall not attempt an encomium on the book, of which I here offer a translation; it is sufficient to refer to the public suffrage and decision, by which this Manual has been adopted as the basis of public and private instruction in a major part of the Universities and Colleges in Germany.'—Subsequently to the time of this translation, in a Report made to the French Institute respecting the literary labors of the Germans, by *Charles Villers*, the distinguished author of the Essay on the Reformation of Luther, the *Manual of Eschenburg* was noticed as a valuable gift to the world.

I feel at liberty also to state, as evincing the value of this work, in the estimation of competent judges, that the present translation was commenced with the warm approbation and encouragement of *Prof.* Stuart of Andover, and *Prof.* Robinson, now of Boston. In fact, under the advice of these eminent scholars, Mr. *Isaac Stuart, Professor of Languages in the University of S. Carolina*, had made preparations for translating the same work, and wholly without my knowledge, but had been compelled to renounce the design, just before I consulted their views of the utility and expediency of my attempt. It is likewise worthy of notice here, that from a conviction of the great value of the Manual and of its adaptedness to be useful in our country, it had actually been translated, before I entered upon the work, by Mr. *Crusé*, whose translation of the part pertaining to Roman Authors is introduced into the present publication; for further explanation of which the reader is referred to the Advertisement on page 290.

3. No more needs to be said respecting the design and merits of the original work and its claims to be introduced to the knowledge of American scholars. But something more may be desired respecting the author himself. This desire I am able to gratify, through the friendship of *Prof.* Robinson, whose repeated advice and assistance in the present work I here gratefully acknowledge, and who has furnished the following brief notice of Eschenburg.

'The name of Eschenburg stands high in Germany, as one of their best writers on taste and the theory of the fine arts, including fine writing. The article [below] is condensed in the *Encyclopædia Americana;* but I have preferred to translate the original [from the *Conversations Lexicon*] as being more full.

John Joachim Eschenburg, Professor in the *Carolinum* at Brunswick, was born 1743 at Hamburg, and died at Brunswick, 1820. This distinguished scholar and writer received his earliest education in the Johanneum at Hamburg; afterwards in Leipzig, where Ernesti, Gellert, Morus, and Clodius, were his instruc-

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tors; then under Heyne and Michælis in Göttingen. He then came, through the agency of Jerusalem, as a private tutor, to Brunswick; where he afterwards received the Professorship in the Carolinum, vacated by the death of the poet Zacharia. This post he held during his life. To him Germany is indebted for a nearer acquaintance with many good English writers in the department of Æsthetics; e. g. Brown, Webb, Burney, and Hurd, whom he translated and in part accompanied with notes and additions. He published, moreover, at different times in Journals and Magazines, accounts of the most remarkable appearances in English Literature, by means of which a love and taste for the literary treasures of that island and people were greatly promoted among the Germans. His greatest desert, however, lies in his translation of Shakspeare (Zurich, 1775-87, 14 vols. 1798-1806, 12 vols.). Although not the first in this great undertaking, since Wieland had already begun a similar, yet he has long had the merit of being the most complete; even though so many excellent translations of the great tragic writer have been since begun. Indeed his version of the collected works of this poet is to this moment sought after, although not possessing the charm of metre nor the literal fidelity, which others exhibit. In making his translation, moreover, by means of his literary and social connections, he enjoyed many advantages, which another would with difficulty possess in an equal degree; and his own private library contained, so long ago as 1807, more than 400 volumes in reference to Shakspeare, exclusive of engravings, &c. Another great benefit, conferred on the public by Eschenburg, was the publication of his Lectures in the Carolinum, his *Theorie und Literatur der schönen Wissenschaften*, his *Lehrbuch der Wissenschaftskunde*, and his *Handbuch der Classischen Literatur*; of the last work a *seventh* edition was published in 1825.—In social intercourse Eschenburg was exceedingly amiable, and notwithstanding his occasional satirical remarks, generally beloved. Three years before his death he celebrated his official jubilee or 50th anniversary. He was also Senior of the Cyriacus-foundation, and a knight of the Guelphic order.—In the 6th Supplementary Volume of JÖRDEN's *Lexicon deutscher Dichter und Prosaisten*, there is a minute catalogue of his works, both original and translated, and also of his editions of other authors of former or recent times.'

4. It remains for the translator to speak briefly of the principles and method, by which he has attempted to execute his task, in preparing the work in its present form; and the following remarks contain all, that it seems important for him to say on this point. For the rest, he who may use the book, must judge.

As to the *translation* itself, my aim has been throughout to express the author's meaning with strict fidelity; but in doing this I have endeavored to avoid the long periods and involved arrangement of words and clauses, for which the German language is of known celebrity; I have almost uniformly employed shorter sentences, and have sometimes departed very much from the phraseology of the original.—The *alterations* are not many; in some instances I have omitted a clause or sentence, and in a few a whole section or paragraph, without any notice to the reader; in a few cases also I have altered the arrangement of the sections. Otherwise, wherever I have not presented the author entire and unaltered, a distinct intimation of some change by the translator is given to the reader, by one of the marks which will be explained below.—The *additions* are very considerable; and whatever may be their pertinency or their value, they certainly have cost some labor. In making them, I have endeavored to keep constantly in mind the grand design of the work, and to render it more complete in the respects, which, as has been before remarked, constitute its peculiarity, distinguishing it from every other work on these subjects in our language. The additions may generally be distinguished from the original, either by the size of the type, or by particular marks; as will be described under the *Explanations* below. It will be seen, that large additions have been made in the portion relating to the *Greek Literature* and *Authors*; it was my intention to make similar additions to the *View of the Roman Authors*; but the design was renounced for the reasons stated in the Advertisement on page 290. I regretted, on receiving Mr. *Crusé's* Translation, to find that it did not include the notices of editions and illustrative works mentioned by Eschenburg; and should the present effort meet with approbation, it is my purpose to prepare for separate publication something more complete on the Roman Literature. I flatter myself, that the condensed view of

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the Sacred writings and the writings of the early Christians, as found in the Greek language, will be considered a useful addition.—The whole of *Part* V. is also added by the translator, as explained on page 572; only it ought to be further remarked, that a few paragraphs pertaining to the remains of Athens and Rome, placed under *Antiquities* by Eschenburg and omitted in the translation, are introduced, with alterations, in this part under the Topography of those cities.

The work is now offered as a humble contribution to the service of the public, and commended to the candid examination of the scholar; in the hope, that under the blessing of Him, in whom is the fountain of all wisdom and knowledge, it may prove an auxiliary of some value in the cause of liberal and good education.

Amherst College, April 12, 1836.

EXPLANATIONS.

The following statement will enable the reader to know in general what is from the author and what from the translator. All in the largest type is translated directly from the original, excepting such sections as have a star or the letter *t* annexed to their number (as, e. g. § 80* on page 48, and § 76t on page 46); the star indicates that the section is wholly added by the translator; the *t* indicates that the section is altered by him so as to differ more or less from the original. All in the smaller type is added by the translator excepting such sections or paragraphs as have the letter *u* annexed to their number, and excepting also most of the mere references to books and authors. The *u* indicates that the section or paragraph, although in the smaller type, is taken directly from the original. As to the references, which are usually in the smaller type, it did not seem of much consequence to discriminate carefully between what was put in by the author and what by me; if any one should find some of them irrelevant or unimportant, he may safely charge such upon me rather than Eschenburg; if any inquire why the numerous references to German works are retained, I only remark, that it is becoming more and more common to import such works into this country, and more and more important for our scholars to be acquainted with the German language; and if any deem it superfluous to have given so many references, let such consider, that the same books are not accessible to all students, and an increased number of references increases the probability of presenting some to books within the reach of every reader; and it should be borne in mind also, that some references are given chiefly as bibliographical statistics, which is the case especially with respect to some of the editions of Greek classics.

In correcting the press, the translator has enjoyed *no assistance*; a circumstance, which he much regrets. Some sheets, it ought also to be remarked, were impressed, when he was unable to give them the usual attention. Although a number of typographical errors will be found in the following pages, it is believed that the reader will ackowledge, that the general appearance of the work is highly creditable to the office of the *Messrs. Adams*. For any degree of neatness and accuracy, which the work may possess, the publishers and the writer are much indebted to the patience, care, and skill of *Mr. J. A. Tenney*, who has superintended the whole mechanical execution.—Most of the errors, which have been observed, are such as to occasion the reader no difficulty, either not affecting the sense, or suggesting at once their own correction. The following ERRATA are of a more important character.

On page	59, 12th line from bottom,	for	*mituus*	read	*lituus*.
"	91, § 143 (d) 4th line,	"	*Evangeliacum*	"	*Evangeliarum*.
"	1b. 5th line,	"	*quarternions*	"	*quaternions*.
"	95, 12th line from top,	"	ἄ ισησις	"	ἄισθησις.
"	166, § 25, 7th line, & 88.	"	῞λεγος	"	ὕλεγος.
"	182, § 51, 4th line,	"	*moral*	"	*rural*.
"	196, 7th line from top,	"	*eloquence*	"	*elegance*.
"	242, § 154, 3. 6th line,	before	*Fables*	insert	*these*.
"	243, 17th line from top,	for	§ 243	read	§ 248.
"	243, 19th line from top,	"	P. II.	"	P. I.
"	261, § 78, 6th line,	"	*Zephyr*	"	*Zephyrus*.
"	569, § 241. 3. 3d line,	"	*last*	"	*least*.
"	580, § 96, 8th line,	"	*Gaudalquiver*	"	*Guadalquiver*.
"	1b. "	"	*Gaudiana*	"	*Guadiana*.

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PART I.

ARCHÆOLOGY

OF LITERATURE AND ART.

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INTRODUCTION.

The origin of human knowledge, and its advancement into the form of sciences and arts.

§ 1. Man in his first state had the natural capacity for acquiring a great variety of knowledge, by reason of those superior faculties, which distinguished him from irrational animals. But he had then no actual store of innate knowledge and skill. Much less had he any comprehension of those rules and precepts, that guide us in the arts and sciences, which are the result of long observation and mature reflection.

All that is known respecting the first state of man is contained in the account given by Moses respecting Adam and Eve, the first human pair, and formed by direct creation. This account gives but little information as to the *degree* or the *nature* of their *actual knowledge*. But one thing is certain, whatever glosses may be forced upon the Mosaic account of the creation in relation to other things; Adam was created a *man*, and not a child, infant or embryo, left to advance to manhood by the gradual steps, which are requisite by what we call the laws of nature in the formation of every other man. It can be little else than a dispute about words to contend, whether he had or had not innate ideas and actual knowledge before the first exercises of mind, to which surrounding circumstances gave rise. For these exercises of his mental powers, if truly the exercises of a man, and not of a child, must have been such as, in all other cases but his own, could have arisen only after obtaining previous ideas or actual knowledge to some extent. And the first exercises of his mind, as plainly exhibited in the account of Moses, were such as, in other cases, presuppose a maturity of intellect. It seems an evident conclusion therefore, that Adam either possessed by creation the requisite knowledge and maturity, or was caused to put forth without it the same exercises as if he had it. On either supposition (if any can adopt the latter) some degree of the knowledge, which is now acquired gradually in the progress from infancy to manhood, came at first directly from God. God implanted it in some way or other; man did not acquire it by the gradual process, which we now term natural. This knowledge, skill, attainment, intellectual power, or whatever any may choose to call it, was the original stock or germ, from which every subsequent acquisition sprang.

Such a view of the original maturity of the first man by no means supposes Adam to have possessed the extensive knowledge imagined in the fabulous tales of the Jewish Rabbins, or in the descriptions of some theologians. It only represents him as a man literally and truly, instead of a child, a moral and intellectual man, created so at once, not formed a sort of animal in human shape and left to grow into an intelligent being under accidental influences.—See *G. C. Knapp*, Lect. on Chr. Theology, Tr. by L. Woods, N. York, 1831. B. I. P. ii. Art. 6.

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§ 2. There was a gradual developement of his faculties, through the impulse of his wants, favoured sometimes by accident, and aided by experience and repeated efforts. Thus he acquired a multitude of ideas about himself and the objects of nature around him, which were successively enriched, corrected, and engraved upon his memory. By degrees meditation led him from the visible to the invisible, and from observing actual operations and appearances he proceeded to conjecture and contemplate secret causes and powers.

§ 3. By means of language the communication of knowledge became more easy and rapid. Then this knowledge was no longer confined to the isolated observations and partial experience of each individual observer. The ideas of many were collected and combined. The amount of acquisition was increased more and more, as men united themselves in social bonds, and as, in the progress of population and civilization, there was a tendency to the same common aims, and modes of living, and mutual interests. (*See remarks under* § 12.)

§ 4. The knowledge of the arts was acquired sooner than that of the sciences, because the wants that gave them birth, were more urgent, and the difficulty of acquiring them was not so great, since they were chiefly the fruit of experience rather than of reflection. And among the arts themselves, the mechanical or those of common life, must, for the same reasons, have appeared first. It was only at a late period, when man began to think on the means of a nobler destiny, and to feel a desire and relish for higher pleasures, that the fine arts took their rise. Necessitatis inventa antiquiora sunt quam voluptatis. (Cic.)

§ 5. We must not imagine the first notions concerning the arts to have constituted any thing like a system reduced to regular form and fixed principles. With regard to the theory, there were at first only disconnected observations and isolated maxims, the imperfect results of limited experience. As to the practice, there was little but a mechanical routine, some process marked out by chance or imperious necessity. The principal object was, the satisfying of wants, the preservation of life and the convenience of a social state, which men sought to obtain by reciprocal aid, and by communicating to each other their experience and acquirements.

§ 6. Before the great catastrophe of the flood men had already acquired much practical knowledge; such as the first elements of agri-

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culture, architecture, and the art of working metals; these arts were practised, although in an imperfect manner. But in that singular revolution of nature, which caused the destruction of nearly the whole human family, the greatest part of this knowledge was lost.

Respecting the number of people existing on the earth before the flood and the state of art, science and literature among them, nothing is known beyond mere conjecture. The following remarks on the subject are from Shuckford's Sacred and Profane History connected. 'The number of persons in this first world must have been very great; if we think it uncertain, from the differences between the Hebrew and the Septuagint in this particular, at what time of life they might have their first children, let us make the greatest allowance possible, and suppose that they had no children until they were a hundred years old, and none after five hundred, yet still the increase of this world must have been prodigious. There are several authors, who have formed calculations of it, and they suppose upon a moderate computation, that there were in this world at least two millions of millions of souls. It would be very entertaining, if we could have a view of the religion, politics, arts or sciences of this numerous people.' After pursuing some hints respecting their religion, he adds, 'we can only guess at the progress they might make in literature or any of the arts. The enterprising genius of man began to exert itself very early in music, brass-work, iron-work, in every artifice and science useful or entertaining; and the undertakers were not limited by a short life, they had time enough before them to carry things to perfection; but whatever their skill, learning, or industry performed, all remains or monuments of it are long ago perished. We meet in several authors hints of some writings of Enoch, and of pillars supposed to have been inscribed by Seth, and the epistle of St. Jude seems to cite a passage from Enoch; but the notion of Enoch's leaving any work behind him has been so little credited, that some persons, not considering that there are many things alluded to in the New Testament, which were perhaps never recorded in any books, have gone too far, and imagined the epistle of St. Jude to be spurious, for its seeming to have a quotation from this figment.

There is a piece pretending to be this work of Enoch, and Scaliger, in his annotations upon Eusebius's Chronicon, has given us considerable fragments, if not the whole of it. It was vastly admired by Tertullian, and some other fathers: but it has since their time been proved to be the product of some impostor, who made it, according to Scaliger, Vossius, Gale, and Kircher, sometime between the captivity and our Saviour's birth.

As to Seth's pillars, Josephus gives the following account of them. 'That Seth and his descendants were persons of happy tempers and lived in peace, employing themselves in the study of astronomy, and in other researches after useful knowledge; that in order to preserve the knowledge they had acquired, and to convey it to posterity, having heard from Adam of the Flood, and of a destruction of the world by fire, which was to follow it, they made two pillars, the one of stone, the other of brick, and inscribed their knowledge upon them, supposing that one or the other of them might remain for the use of posterity. The stone pillar on which is inscribed, that there was one of brick made also, is still remaining in the land of Seriad to this day. Thus far Josephus; but whether his account of this pillar may be admitted, has been variously controverted; we are now not only at a loss about the pillar, but we cannot so much as find the place where it is said to have stood.'

Respecting the book of Enoch, see *T. H. Horne*, Introd. to study of Holy Scriptures. Phil. 1825. Vol. 1. p. 630.—*R. Laurence*, Book of Enoch; an Apocryphal production supposed to have been lost for ages; but discovered at the close of the last century in Abysinia, now first translated from an Ethiopic Ms. in the Bodl. Lib. Oxford, 1821.—*Bruce's* travels, (ed. Murray, 8vo. vol. 2. p. 424.)

Respecting the pillars of Seth, see *Shuckford's* Sac. and Prof. Hist. Connected. Phil. 1824. Vol. I. p. 55. *Stillingfleet's* Origines Sacræ. B. 1. c. 2.

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§ 7. Subsequently to the deluge, the free communication and propagation of knowledge was hindered by the confusion of tongues, and the consequent dispersion of the inhabitants of the earth into many countries. Thereby the progress of human acquirements was retarded in a very sensible manner during the first ten centuries. For a long time men were destitute of some particulars of knowledge, almost essential to life; as for instance, the use of fire.

However incredible it may at first seem, that any part of mankind should have been ignorant of the use of fire, it is attested by the most ancient and unanimous traditions. See references in proof of it, in *De Goguet's* Origin of Laws, Arts &c. P. I. B. ii.

Modern discoveries have confirmed the same. 'The inhabitants of the Marian islands [Marianas or Ladrones], which were discovered in 1521, had no idea of fire. Never was astonishment greater than theirs, when they saw it, on the descent of Magellan on one of their islands. At first they believed it to be a kind of animal that fixed itself to and fed upon wood. Some of them, who approached too near, being burnt, the rest were terrified, and durst only look upon it at a distance.' *Ibid.*

§ 8. The food of man in the first ages was extremely simple, and consisted in a great measure of the spontaneous productions of the earth. The use of animals for nourishment was very limited, from want of means to domesticate or capture them. The art of preparing food of either kind was likewise very imperfect. But the necessity of taking nourishment was, doubtless, the most imperious of wants; and hence it is not only probable, but certain, from the testimony of sacred and profane authors, that tilling the ground and tending herds and flocks were the first and most general occupations of men, and that the knowledge relating to these objects was the first acquired and the most extensive. A proof of the antiquity of agriculture is found in the fact, that almost all the ancient nations ascribe its invention and introduction in their country to some divinity, or some deified founder of their state, or early sovereign of their land.

§ 9. According to the difference of country, climate, manner of living, and habits, there was a difference likewise in these simple attainments, and in the steps of their progress. With some nations agriculture, with others the raising of cattle, and with others hunting and fishing were the most common occupations, and by natural consequence, among each people, the experience relating to their own occupations, and the observations and acquirements resulting from it, were the most generally diffused and the most perfect. Compared with the other modes of subsistence, agriculture has an important advantage

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in promoting various arts, because it compels men to renounce a wandering life, and settle in fixed, permanent abodes; thus it increases the demand for conveniences, and furnishes an occasion for inventions, which may help to facilitate and carry to perfection the culture of the soil.

§ 10. Among the inventions, which resulted from this, we may notice especially architecture and the working of metals. The first arose from the necessity of procuring a shelter from the inclemency of the seasons and the attacks of wild beasts. Rude in its origin, it hardly deserved the name of an art; but under the influences of social life, it made a progress considerably rapid. The metals were probably discovered to man by some accident. For the art of working them we may be indebted to operations perceived in nature, volcanic eruptions, e. g. or casual fires.

The art of working metals is alluded to by Moses (Gen. 4. 22) as existing before the deluge, but was lost probably in the dispersion of Noah's descendants, except among those, who remained near the spot where man was first located. (Comp. § 12.)

The same authority shews the use of metals established a few ages after the flood (Gen. xxii. 6. xxxi. 19. xxxiii. 12. Levit. xxvi. 19. Deut. xxix. 16, 17. Comp. Job, xxviii. 1, 2, 17). Goguet remarks that the use of iron probably was not so early as that of other metals, and that tools of stone preceded those made of iron. 'Anciently they employed copper for all the purposes for which we now make use of iron. Arms, tools for husbandry and the mechanic arts were all of copper for many ages. The writings of Homer leave no room to doubt of this. We see, that at the time of the Trojan war, iron was very little used. Copper supplied its place. It was the same for ages amongst the Romans.' 'A kind of stones commonly called *thunder-stones* (Ceraunia, Dict. Class. d'Hist. Nat. art. Ceraunias) are still preserved in a great many cabinets. They have the shape of axes, plough-shares, hammers, mallets or wedges; for the most part they are of a substance like that of our gun-flints, so hard that no file can make the least impression upon them. It is evident from inspection that these stones have been wrought by the hands of men. The holes for inserting the handles prove their destination and the several uses that were made of them. It is well known that tools of stone have been in use in America from time immemorial. They are found in the tombs of the ancient inhabitants of Peru, and several nations use them at this day. They shape and sharpen them upon a kind of grindstone, and by length of time, labour and patience, form them into any figure they please. They then fit them very dexterously with a handle and use them nearly in the same manner we do our tools of iron. Asia and Europe are strewed with stones of this sort. They are frequently found. There must then have been a time, when the people of these countries were ignorant of the use of iron, as the people of America were before the arrival of the Europeans.' (P. I. B. ii. c. 4.)

§ 11. The arts of imitation had a later origin, because they were not produced by an equally urgent want, and require more deep meditation and some abstraction of mind. In their commencement they were, however, merely the developements of superior mechanical dex-

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terity, rather than what may be properly called fine arts, and the first attempts were but rude and defective. Among these we number whatever belongs to sculpture, or the art of imitating figures in relief; for which purpose it is probable, that soft materials, as earth and clay, were at first employed. The proper art of drawing presupposes more abstraction; probably it was first practised in tracing the outlines of shadows cast from different objects and bodies. Music, which, independent of any natural pleasure in rhythm and melodious sounds, might originate from the songs of birds, must be regarded as among these early arts of imitation. With it, if not before it, was invented poetry, which, in its origin and its first advances, was joined inseparably with something of musical accompaniment.

§ 12. We have already (§ 3) mentioned *Language* as the principal means of communication among men. Respecting its origin, we only observe, that the first men possessed by creation the faculty of speech, although language itself, most probably, was not an immediate gift of the Deity, but a gradual invention of man; the natural expressions of feeling, which he had in common with other animals, being by degrees formed into articulate sounds and signs of thought. Not necessary to him in the isolated state of nature, it was yet so essential to the *social* state as to call into exercise the implanted faculty of speech, and constantly and rapidly increase the stock of words. But as the ideas were few and confined chiefly to objects of sense, the original language needed neither great compass, nor high improvement.

The remarks of the author in this section indicate too much agreement with the common error of considering a state of barbarism as the natural and original state of man. Philosophers in tracing the progress of human knowledge have often founded their speculations on this supposition, that men at first were but a number of ignorant savages, not joined by any social ties, a mere *mutum ac turpe pecus*, scarcely elevated above the beasts of the forests through which they roamed. Dr. Fergurson has the following judicious observations on this topic. 'The progress of mankind from a supposed state of animal sensibility, to the attainment of reason, to the use of language, and to the habit of society, has been painted with a force of imagination, and its steps pointed out with a boldness of invention, that would tempt us to admit among the materials of history the suggestions of fancy, and to receive perhaps as the model of our nature in its original state some of the animals whose shape has the greatest resemblance to ours. It would be ridiculous to affirm, as a discovery, that the species of the horse was probably never the same with that of the lion; yet, in opposition to what has dropped from the pens of eminent writers, we are obliged to observe that men have always appeared among animals a distinct and superior race; that neither the possession of similar organs, nor the approximation of shape, nor the use of the hand, nor the continued intercourse with this sovereign artist has enabled any other species to blend their nature or their inventions with his; that in his rudest state, he is found to be above them, and in his greatest degeneracy, he never descends to their level. He is, in short, a man in every condition; with him society appears to be as old as the individual, and the use of the tongue as universal

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as that of the hand or the foot. If there was a time in which he had his acquaintance with his own species to make, and his faculties to acquire, it is a time of which we have no record, and in relation to which our opinons can serve no purpose and are supported by no evidence'.

See *A. Fergurson's* Ess. on History of Civ. Society, Bost. 1809. 8vo. The allusion is to such theorists as Rousseau and Monboddo. See *Rousseau*, sur l'origine del'inegalite parmi les hommes.—*Monboddo* (J. Burnet), Origin and Progress of Language, Edinb. 1774, 6 vols. 8vo.—*Bozy de St. Vincent*, L'Homme, Essai Zoologique sur le genre humain. Par. 1827. 2 vols. 16mo. This author attempts to prove that there are several species of human kind, and that Adam was the father of but one species. See *Smith* on the complexion and figure of the Human species.—*J. C. Prichard*, Researches into the Physical History of Mankind. Lond. 1826. 2 vols. 8vo.

The whole history of the world is opposed to the idea of the gradual advancement of the human race from a condition of barbarism. In the first place, all the nations which are known to have risen from barbarism to cultivation have been thus raised by coming into contact and intercourse with other nations more civilized and cultivated than themselves, and not by the natural progress of their own independent steps towards perfection. In the next place, a nation or society once merged in barbarism is found in fact to sink into deeper and deeper degradation when separated from the influence of more enlightened nations, instead of rising gradually from its depression and gaining the rank and happiness of a civilized people. So great is this tendency to deterioration that it is a matter of exceeding difficulty, even with all the aids which the most cultivated nation can furnish, to introduce and perpetuate among savage tribes the manners, intelligence and blessings of civilized life. But the truth on this subject is, that the natural and original state of man, that in which he was placed by his benevolent Creator, was a state combining all the blessings of civilization needed in a single holy family. Man was at his creation put at once into the social and family condition, and if before the deluge there was any such state of things as existed after it in the savage and barbarous tribes, it was a state into which man plunged himself, by not choosing to retain God in his knowledge. It was in this way that man was thrown into the savage state after the deluge. The family of Noah was a civilized family, in which were preserved, no doubt, all the useful knowledge and arts of the antediluvian world, as well as the true religion. There is no evidence that there was any state of barbarism among their descendants until after the dispersion. And so far as history and tradition cast any light on this subject, they point to that portion of the earth, where the subsiding flood left the family of Noah, as the region of earliest civilization and refinement. Every search after the primary sources of intellectual culture conducts the inquirer towards this quarter, as the original centre of light. The families and tribes which remained nearest this centre, retained most of the arts, sciences, and religion of their ancestors. Those which removed the farthest retained the least, and gradually lost nearly all resemblance to their primitive character, and finally, in the course of their various and distant migrations, sunk to the manners and spirit of savages.

See *Zimmerman*, Geograph. Geschichte des Menschen.—*Meiners*, Gesch. der Menscheit. Comp. Bailly, Lett. sur l'origine des Sciences. *Tytler's* History, P. II. S. 50.—*Prichard*, Phys. Hist. Vol. I, p. 86.—Bibl. Repos. and Quart. Obs. No. xvii. p. 261.—Faber's Difficulties of Infidelity, Sect. III.

As to the origin of language, the question has been fully discussed by theologians, grammarians and philosophers. Many have maintained that it was of human invention. But the advocates of this opinion have advanced the most diverse and contradictory conjectures as to the mode and process.

The famous Monboddo, for instance, supposes the original form of language to have been the inarticulate cries, 'by which *animals* call upon one another, and exhort or command one another to do certain things,' and adduces, apparently to illustrate what he means, such exclamations as *Hi ha*, *Ho ho*, *Halouet*, used, he says, among the Hurons of North America, and quite analogous to our own *halloo*, *huzza*, *hurra*, 'which are no other but cries, calling, or exhorting, a little articulated"! Dr. Murray, who died in the year 1813, then Professor of Oriental Languages in the University of Edinburgh, imagined all language to be derived from nine

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barbarously rough monosyllables. 'Taste and philosophy,' says he, 'will receive with aversion the rude syllables, which are the base of that medium through which Homer, and Milton, and Newton, have delighted or illumined mankind. The words themselves, though inelegant, are not numerous: each of them is a verb and name for a species of action. Power, motion, force, ideas united in every untutored mind, are implied in them all. The variation of force in degree was not designated by a different word, but by a slight change in the pronunciation. Harsh and violent action, which affected the senses, was expressed by harsher articulations.

1. To strike or move with swift, equable, penetrating or sharp effect was AG! AG!

If the motion was less sudden, but of the same species, WAG.

If made with force and a great effort, HWAG.

These are varieties of one word, originally used to mark the motion of fire, water, wind, darts.

2. To strike with a quick, vigorous, impelling force, BAG or BWAG, of which FAG and PAG are softer varieties.

3. To strike with a harsh, violent, strong blow, DWAG, of which THWAG and TWAG are varieties.

4. To move or strike with a quick, tottering, unequal impulse, GWAG or CWAG.

5. To strike with a pliant slap, LAG and HLAG.

6. To press by strong force or impulse so as to condense, bruise or compel, MAG.

7. To strike with a crushing, destroying power, NAG, HNAG.

8. To strike with a strong, rude, sharp, penetrating power, RAG or HRAG.

9. To move with a weighty, strong impulse, SWAG.

These NINE WORDS are the foundations of language, on which an edifice has been erected of a more useful and wonderful kind, than any which have exercised human ingenuity. They were uttered at first, and probably for several generations, in an insulated manner. The circumstances of the actions were communicated by gestures, and the variable tunes of the voice; but the actions themselves were expressed by their suitable monosyllable.'

Such theories seem scarcely less absurd than that of the Italian, who considered the Greek as the original language, and traced its rise to a few vowel sounds gradually generated in the family of Adam. 'When Adam opened his eyes on the beauties of creation, he very naturally exclaimed, O!, which gave birth to Omega. When Eve was taken out of his ribs, he uttered oo! or u!, Upsilon. Their first child as soon as born cried out e! e!, and this formed Epsilon or Eta. The next, probably, had a little shriller note i! i!, and furnished the parents with a fourth vowel, Iota.' Rousseau represents man as originally without language and without society, and having started the enquiry how language was invented, soon 'stuck in the difficulty, *whether language was more necessary for the institution of society, or society for the invention of language.*' But Maupertuis leaps the obstacle bravely, and 'conjectures that language was formed by a session of learned societies assembled for the purpose!' Other writers speak more rationally, although agreeing with our author, that the *faculty of speech*, and *not* any *language* itself, was the immediate gift of God to man. 'The theory which derives the most support from history,' says Dr. Knapp, 'is that the *roots*, the primitive words, were originally made in imitation of the sounds we hear from the different objects in the natural world, and that these original sounds become less and less discernible in languages in proportion as they are improved and enlarged.'

It is surprising that any person, pretending to receive the Mosaic account of the creation of man, should attempt to explain the origin of language in any such way.. In that account Adam is represented as *using language* immediately on his creation, not only giving *names* to objects, but assigning *reasons for the names*, and reasons too which have not the least connection with the *sounds* of the words, or *any sounds* in nature (Gen. ii. 19—23. iii. 20). The truth is that men have been led into their speculations on this subject, because, on a superficial view, it seems difficult to suppose God to create a man, or any thing else, in a *mature state*. But a little further reflection ought to show us, that it is just as difficult to suppose him to create a man in an *immature state*. The real difficulty

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lies in conceiving *any sort of creation*. All the evidence we have as to the *actual state*, in which God *did in fact create* man, is the testimony of Moses, and that is no evidence at all, beyond that of obscure ancient tradition, unless it is sanctioned by divine inspiration. Those who believe it to be thus sanctioned, it would seem, ought to abide by its *facts*. And is it not the simple, undisguised representation of Moses, that Adam had from the first a *real* and *adequate language*, consisting of articulate sounds? As to the extent of his vocabulary, nothing is directly told us; but is it not as obvious that he had literally a language, as that he had literally a hand, a tongue, or an eye?

Whatever mode of expression then any may choose to adopt in reference to this matter, whether to say that language was of divine origin, or that Adam was created with a language, or that language was an immediate gift of God to him, or that God created him with a faculty immediately to form articulate sounds significant of thought, one thing is certain, a spoken language existed immediately after the creation of Adam.

If any languages besides this original were in use before the flood, they were doubtless derived from it. From the flood until the confusion of tongues, Moses explicitly testifies, there was but one language in the world. As, then, Adam was the father of the many millions that have peopled the earth, so his language was the parent of the thousands of dialects, by which they have carried on the mutual interchange of thought and feeling.—See *Knapp*, Lect. on Ch. Theol. B. I. P. ii. Art. 6. § 55.—*Herder*, ueber den Ursprung der Sprache. Berl. 1789.—*Monboddo*, Or. and Prog. of Lang.—*Ad. Smith*, Considerations on the first formation of Lang. (in Theo. of Mor. Sent. Bost. 1817.)—*Shuckford*, Sac. and Prof. Hist. connected. B. II.—*Warburton*, Div. Leg. of Moses. B. IV. Sect. 4. Lond. 1741.—*Good*, Book of Nat. Lect. IX.—*Blair*, Lect. on Rhet. Lect. VI. *Murray*, Hist. of the European Languages, Edinb. 1823. 2 vol. 8.—*Condillac*, Ess. sur l'orig. des Connois. Hum. (in Vol. I. Works. Par. 1821).—*Arndt*, ueber den Ursp. der Europ. Sprachen. Frankf. 1827. 8.

§ 13. The invention of *Writing* belongs to a period subsequent to the origin of language. By this invention the sounds, which had hitherto been only audible, were rendered, as it were, visible, and acquired a much more extensive and more permanent utility as signs of thought. It was an invention in the highest degree important to the communication of human knowedge, and still remains essentially necessary for its advancement. As it stands in so close and universal connection with literature and science, we ought not merely to mention it, but to consider its origin, and the successive steps of its progress.

§ 14. Previously to the art of writing, there were other methods of representing thoughts to the eye, and thus imparting them to a greater number of individuals, and even to posterity. They were, however, very inadequate methods, and were chiefly employed to preserve the memory of some remarkable event or person. Of this kind are monumental structures, pillars, or even rude masses of stone. Established festivals, and historical ballads transmitted orally, might give to such monuments a significancy, otherwise not belonging to them. On the return of a festival, the occasion in which it originated and its history would be sung or rehearsed. Traces of such methods may still be found among savage or but partially civilized tribes.

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§ 15. Superior to any such mode was the *imitation* or *picturing of objects*, which is considered as the first step towards a written language. This presupposes some idea of the art of drawing, or a rude sort of painting. Such imitation, however, could express only separate individual thoughts without their connections and relations, and must be limited to visible objects.

It is chiefly mere actions and events that can in this way be made known, and even of these only what transpires at a particular instant can be represented by each single picture. There are vestiges of this first mode of writing in the Egyptian hieroglyphics, which, we remark, however, received various successive changes in form and signification (§ 16). It was in use among the Mexicans, who apprized their king Montezuma of the landing of the Spaniards by means of a linen cloth, on which this event was represented by pictures of visible objects.

See *Warburton*, Div. Leg. B. IV. Sect. 4. where he gives a curious specimen of Mexican *picture-writing*.

This mode is practised by some of the North American Indians. 'In Schoolcraft's Journal of Travels through the North-western regions of the U. S. we are told that the party, in passing from the river St. Louis to Sandy Lake, had, with their Indian attendants, gotten out of the way, and could not tell where they were. The Indians not knowing what might be the result, determined to leave at a certain place, a memorial of their journey for the benefit of such of their tribe as might come in that direction afterwards. In the party there was a military officer, a person whom the Indians understood to be an attorney, and a mineralogist; eight were armed; when they halted they made three encampments. The savages went to work and traced with their knives upon a piece of birch bark a man with a sword for the officer, another with a book for the lawyer, and a third with a hammer for the mineralogist; three ascending columns of smoke denoted the three encampments, and eight muskets, the number of armed men.' Upham's El. Int. Phil. First Ed.

§ 16. These imitations or pictures afterwards became *symbolical*, and represented not so much the objects pictured, as others having some resemblance to them, and incapable of imitation by painting. In this way many spiritual and invisible things might be indicated by bodily and visible signs. The necessity of something of the kind must soon appear among a people, not wholly occupied with impressions on the senses, but engaging in reflections upon God and nature. Accordingly the Egyptians, especially their priests, at a very early period employed the hieroglyphics in a symbolical and allegorical manner. The *eye*, for instance, became a symbol of *providence*, the *bird* an emblem of *swiftness*, the *scaling ladder* a representative of a *siege*.

The late discoveries of Champollion respecting the Egyptian hieroglyphics

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have awakened much interest. The following short account is from the Am. Quart. Reg. vol. iv. p. 52.

'According to Champollion, the hieroglyphics are divisible into three distinct classes: 1. Figurative signs; 2. Symbolic; 3. Phonetic, or expressive of sound. The FIGURATIVE occur often, either in an entire or an abridged form. Thus the sun is represented by an exact image; the firmament by the section of a ceiling, with or without stars. The first is termed *figurative proper*, the second *figurative conventional*. The plan of a house is given instead of the house itself. This is termed *figurative abridged*. The second form of hieroglyphics is the SYMBOLICAL. These are the characters generally alluded to by the ancients, when they speak of hieroglyphics. Two arms stretched up towards heaven expressed the word *offering*; the four quarters of a lion, *strength*; an asp, *power of life and death*. As the Egyptians were a very civilized nation, it is clear that hieroglyphics like those described were not by any means sufficient to designate their various wants, occupations, and ideas; and this want may have led to the invention of what Champollion calls the third class of hieroglyphics, PHONETIC, or designating a sound. He has also discovered the principle, on which these signs were chosen to express one certain sound; it is this, that *the hieroglyphic of any object might be used to represent the initial sound, or as we should say, the initial letter, of the name of that object*.' [E. g. the picture of an eagle stood for the sound or letter *A*, the *first* letter or sound in the word *Ahom*, the Egyptian name for eagle, and the the picture of a mouth for *R*, the first sound in *Ro*, the Egyptian name for mouth.]

'As the great number of hieroglyphics, which this principle would assign to each of the 29 elementary sounds (the number in the Egyptian alphabet), would have been a continual source of error, the characters were soon reduced to a few. As far as ascertained, 18 or 19 is the largest number assigned to any one letter, while few have more than five or six representatives, and several only one or two.—For farther information see, Essay on the Hieroglyphic System of M. Champollion &c. by *J. G. H. Greppo*, Tr. by *I. Stuart*. Bost. 1830. 12mo.—Précis du Système Hieroglyphique &c. par *M. Champollion*. 2d ed. Par. 1828.

The following notice of the views of *Seyffarth* respecting the hieroglyphics is from the Christ. Spect. Vol. viii. p. 433. 'These venerable characters have lately found another erudite expositor in Professor Seyffarth, of Leipsic. From the celebrated inscription on the Rosetta Stone, and from examining many rolls of papyrus, this laborious inquirer is of opinion that the hieroglyphyics in general are simply hieratic letters, ornamented agreeably to a calligraphic principle. He also infers, that both the hieratic and demotic letters had their origin in the most ancient Phœnician alphabet. The Leipsic Literary Journal, which contains a notice of this theory, mentions farther that the learned professor reckons the hieroglyphic signs or characters to amount to about 6000, as four or more figures are frequently conjoined in the formation of one of them. We feel more and more convinced that, by arranging and comparing the multitude of ancient Egyptian records, inscriptions on stones and monuments, sarcophaguses, papyri, mummy cases, &c. &c. which now abound in Europe, we shall at length be enabled to decipher this long buried language of the early world.'

The N. Y. Obs. Feb. 21, 1835, has the following remark. 'We are informed that an Italian Abbe has just published a new version of the inscription on the Rosetta Stone; or what is yet more important, if it be correct, has discovered a new key to the deciphering of the hieroglyphic language of ancient Egypt. It is said to be altogether different from that of Champollion, and all preceding authorities.'

§ 17. In proportion as these pictural signs became more common and familiar, curtailments or *abbreviations* of them were introduced, for the sake of convenience. The figure was made in a more simple form. Often particular parts were substituted for the whole, especially such parts as were most essential to the significancy of the picture, and most important for its present use. For example, two

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hands and a bow might take the place of the full image of an archer. The picture of an effect might be employed to represent its obvious cause, or that of an instrument to represent the person customarily using it; thus, in an abridged image, rising smoke might denote a conflagration, and an eye and sceptre signify a monarch. To these were added doubtless many other signs, wholly arbitrary in their nature, and obtaining a definite meaning by agreement and frequent use.

§ 18. But all these means served only to represent *things*, not the *words* and *sounds*, by which we express them in speech. At length, men began to apply the simple figures, which by a course of abbreviation had taken the place of the original pictures, to spoken language and its separate organic elements. Probably it was first done with whole words, to each of which was appropriated a certain sign, as in the written language of the Chinese; and afterwards with syllables, as the frequent recurrence of the same syllables in different words was observed, and so certain common signs were applied to represent them. These signs expressed at the same time both vowels and consonants. Among the Ethiopians and several people of the East there was some such system of syllable-writing, and it is found at the present day among the Siamese.

The first information received by Europeans respecting the written language of the Chinese was from the Catholic missionaries. They represented it as comprising 80,000 arbitrary characters. Later researches have shown that the elementary characters are much fewer. In an account of this language published in 1825, Dr. Morrison gives first a collection of 373 ancient symbols, with explanations of their meaning and origin. These ancient symbols are said to constitute the first principles of the language. From them were derived 214 characters, which are the leading ones, or heads of classes, in modern usage, and are called *radicals*. He next gives a table of 411 syllables, of which exclusive of tones and accents, the spoken language consists. The 214 radicals and 411 syllables are considered as forming the materials of the whole written language. It is obvious, therefore, that the idea of its having a distinct character for every word cannot be correct, and yet it is wholly unlike to an alphabetic or syllabic system. 'Its characters are not intended to be the signs of simple articulate sounds. They are sometimes denominated hieroglyphic and symbolical. It originated in a sort of picture writing, from which it has, after the lapse of many years, become what it now is. In its present state, the best idea of its character would be derived from comparing it with the Arabic figures. These figures, characters, or symbols are now almost universally understood throughout the world, however differently named by the people of different nations, and the primitive signs are now to most nations quite arbitrary, whatever the reasons of their first formation may have been. But supposing 2 and 3 to be entirely arbitrary, the union of these two, 23 or 32, presents to the eye a definite idea, which is the result of combination, and which remains the same whether pronounced by an Englishman, a Hindoo, or a Chinese, in the spoken language peculiar to each nation.' In consequence of this peculiarity of the Chinese written language, it is understood and read in all the regions of eastern Asia, by people whose spoken languages are very different, and who cannot maintain the least oral intercourse with each other. See Chinese Miscellany, &c. By *R. Morrison*, Lond. 1825. 4.

A most remarkable instance of the syllabic alphabet is found in that of the

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Cherokee Indians. This was invented, about the year 1824, by a Cherokee named *Guess* or *Guyst*, who was not able to speak English, or read a word in any language. Having learned the principle of alphabetic writing, viz. that certain characters are signs of sound, he conceived the idea of expressing all the syllable-sounds of his native language by separate marks. On collecting the different sounds which he could recollect, he found the number to be *eighty two*. *Four* others were afterwards discovered by himself or some one else; making all the known syllables of the language only *eighty six*; a very curious fact; especially when it is considered that the language is very copious, a single verb undergoing, it is said, some thousands of inflections. The syllables all terminate, as in the Polynesian languages, with a vowel sound. To represent these sounds, Guyst took the English Capital letters from a spelling-book in his possession, and combining them with other marks of his own invention, formed his alphabet consisting of eighty six characters. With this alphabet he commenced writing letters, and a great interest was soon awakened thereby among the Cherokees. The youth of the land traveled a great distance to learn the new art of writing and reading, which, from the peculiarity of the alphabet and language, they could acquire in three days sufficiently to practice themselves and to teach others. Types for printing in this character have been cast. A newspaper, partly in the Cherokee language with the same character, was sustained among that unfortunate people for a short time. The appearance of the language thus printed is singularly uncouth and barbarous. See, Missionary Herald, vol. xxii. p. 47.

§ 19. The last step in bringing this art to its maturity was *alphabetic* or *letter* writing. This method combines the use of the eye and the ear, in as much as it represents not the objects of thought themselves, but the sounds by which these objects are indicated to the ear in our spoken language. The exact time of this most useful invention cannot be ascertained; but passages in the Bible, in the writings of Moses (Ex. xvii. 14.) and the book of Job (xix. 23, 24.) where it is spoken of as well known, prove its existence at a very early period. It is impossible to decide who was its author, or even to what people the honor of its origin belongs. Probably it may be claimed by the Assyrians or the Egyptians, their social organization having been the most ancient. The Greeks and Romans generally ascribed the invention of letters to the Phoenicians.

§ 20 While the art of writing was known to but few nations, and only to particular individuals in these, its use was rare, except upon public monuments, where the letters were generally engraved on stone, metal, or wood. Such substances were the first employed for the purpose of writing; afterwards were used skins, bark, leaves, especially of the palm-tree, tablets covered with wax, ivory, linen, parchments, and the Egyptian papyrus, prepared from the fibres of the plant of that name. The chisel, style, pencil, and reed were anciently the most common instruments for writing; the place of the last was first yielded to the quill in more recent times. It was common to

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proceed from right to left rather, than from left to right as in modern practice.

§ 21. The contents of the first writings, both on monuments and in books, were historical. Letters on their invention were naturally applied to commemorate remarkable events upon pillars, altars, pyramids, obelisks and the like, and to record the sayings and tales which had hitherto been transmitted orally from one generation to another. As this historical matter generally received something of the form of poetry in oral communication, it resulted of course that poetical tales were written earlier than narratives in prose. Even moral and political maxims were framed into song, and accompanied with music. Of all books now in existence, the writings of Moses and the book of Job are the most ancient, although many probably were written before these. Whatever claims have been urged for the antiquity of any other books, they are all certainly of later origin.

Much has been said by some respecting the high antiquity of the records among oriental nations. But more full investigation proves, that there is nothing authentic in their histories belonging to a very early date. A distinguished scholar, Klaproth, has given, as the result of a thorough examination of the subject, that there is no hope of finding, among the Asiatics, materials for the early history of man, beyond what is found in the books of Moses. He remarks that the history of ancient nations is naturally divided into *three* parts, (1) *mythological*, which may contain some portion of truth enveloped in an impenetrable veil of allegories and fables, (2) *uncertain*, in which the main facts are true and the personages real, but the chronology undetermined, and (3) *true*, in which the facts and the time are clearly and satisfactorily recorded. The *true* or *certain* history of the Hindoos does not reach back so far as the time of Christ, and that of China extends not quite 800 years before Christ, and even the *uncertain* history of these, which are the most ancient of the Asiatic nations, does not go much beyond the time of the Mosaic deluge, or between 2 and 3000 years before Christ. See Christ. Spectator, vol. vii. p. 544.

§ 22. By the aid of these and other helps, scientific knowledge among ancient nations gradually became more various and general. But not until a comparatively late period could it receive a systematic form, in which general principles were separated from particular facts and perceptions, and arranged according to some regular method or properly scientific classification. Here necessity was the first teacher, and conducted human intelligence to those truths and sciences, which were most indispensable to the supply of human wants, and most useful in advancing the improvement of social life. Such were especially medicine, arithmetic, astronomy, geometry, and geography.

§ 23. The natural instinct for self-preservation and for guarding against every thing which threatens danger to health and life, occa-

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sioned the first observations and rules of medicine. Various accidental opportunities for such observations and experience as constituted its original foundation, were presented while men used only vegetable food. It was long however before the art of medicine was reduced to definite principles, and became an object of special attention by a particular class or profession. The Assyrians, Egyptians and Phœnicians were the first to cultivate it; although the time of its being brought into any regular or scientific form cannot be acurately determined. The art was at first directed more especially to external maladies, and anatomy probably owes its origin to the care and healing of wounds.

Sprengel, Histoire de la Medicine, Par. 1815. 9 vols. 8.—*W. Royston*, Rise and Progress of the Medical Arts, Lond. 1808. 8.—*Le Clerc*, Histoire de la Medicine, Amst. 1723. 4.

§ 24. Of mathematical sciences arithmetic seems to have been the most ancient. It probably consisted at first only of a few simple operations, of which no theory had been formed. The first organization of civil society and division of property required the use of number, weight, and measure. The practical part of this science therefore unquestionably must be very ancient, and probably existed first among the Egyptians and Phœnicians, whose commerce and navigation rendered its assistance indispensable. This must have been the case also with the Babylonians, on account of their early attention to astronomy and chronology. Pebbles, seeds of grain and the like, were used as the first helps in enumeration; but ere long certain written characters were employed as indicative of numbers; of which there are various traces upon the earliest Egyptian monuments.

See *Bossut's* General History of Mathematics, tr. by Bonnycastle.—*Montucla*, Histoire des Mathematiques.

§ 25. The origin of astronomy likewise belongs to the earliest periods, since some of its truths are necessary for the dividing and reckoning of time, and not only in the management of navigation, but also in the orderly arrangement of civil business, and in all the labors of agriculture. The Egyptians, and the Babylonians and Chaldeans especially, were allured to the study of the heavens by the mildness of their climate and the extent and openness of their horizon. The early origin of astrology, which was so prevalent among the Chaldeans, is full proof of their early observation of the stars. And the most ancient civil histories show, that the idea of the constellations, and even the discovery of the planets, was a very early attainment of man.

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See *Ideler*, Untersuchung über d. Ursp. und d. Bedeut. d. Sternnamen. Berl. 1809. 8.—*J. S. Bailly*, Histoire de l'Astronomie ancienne. Par. 1781. 4.—*Delambre*, Histoire de l'Astronomie. Par. 1817. 2 vols. 4.

§ 26. Geometry, in its practice, is very old, but was originally limited to a few elementary principles and manual operations. It was at first probably confined to *longimetry*, or the measuring of lengths and straight lines, which would be indispensable in the rudest attempts at building. *Planimetry*, or the measuring of surfaces was more difficult, and required for its discovery a greater degree of improvement and attention. The first occasion for it seems to have been the division of lands. *Stereometry*, or the science of measuring solid bodies, was probably last in the order of discovery, although the invention of the balance, early in use, presupposes it. In these branches of science, the Egyptians, Babylonians and Phœnicians also led the way. Several mechanical instruments must undoubtedly be referred to a very high antiquity, as, for instance, the balance, the lever, and also the sledge and the wheel carriage.

§ 27. The origin of geography must be ascribed to the necessity, which would soon be felt, of determining the situations and distance of countries already known and inhabited. The use of certain marks or memorials for recognizing places visited and left, the tracing of journies from one spot to another, and the establishing of public routes, all conduced to a developement of this branch of knowledge. Of its existence to some extent, there is proof both in the conquests, and in the travels by sea and by land, which took place in the earliest times. It was however then, as in fact it was in the later and more enlightened periods of antiquity, exceedingly limited and defective. Neither the historical and statistical, nor the physical and mathematical parts of this science were so regularly and carefully cultivated as were other sciences.

J. Blair, History of Geography, Lond. 1784. 12.—*J. R. Joly*, Ancienne Geogr. comp. a la moderne. Par. 1801. 2 vols. 8.—*W. Vincent*, Commerce and Navigation of the Ancients in the Indian Ocean. Lond. 1807. 2 vols. 4.—*Hawkins*, Observ. on the Tin Trade of the Ancients. 8.

§ 28. It appears from the foregoing remarks, that the first seat and as it were, the cradle of the sciences was in Asia and Egypt. The cause is to be found in the numerous population of the countries, and the early organization of their civil state, so that the primary wants of life were easily supplied, and the human mind enjoyed freedom and

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leisure for improvement. These countries also were not disturbed by tumult and war; Egypt particularly enjoyed a long period of happy tranquility. The intercourse of the Phœnicians with other people, by means of their commerce and navigation, was peculiarly favorable to their advancement in knowledge. In general however, the progress in the arts and sciences was far less rapid in the first ages, than afterwards. The proper helps were comparatively few, and there was especially wanting the means of an easy and ready intercommunication of knowledge, until the invention of alphabetic writing furnished one so appropriate and so useful.

§ 29. From Asia and Egypt the arts and sciences were introduced into Greece. Here they attained that culture and perfection, which renders ancient history and literature so agreeable and so valuable a branch of modern knowledge. Through the Greeks, the Romans afterwards came into possession of the same treasure. These two nations preeminently distinguished themselves by their merits and accomplishments in literature and the fine arts. Hence it is that there is so much in what pertains to Greece and Rome, that is worthy of our admiration and study.

Much has been written both for and against classical studies. The various arguments cannot be presented here. But some references ought to be given.

Respecting the peculiar excellence and spirit of the ancient classics, see *Dubos*, Reflections critiques sur la Poesie et la Peinture (tr. by *Nugent*.) Lond. 1743. 3 vols. 8.—*A. Blackwall*, Introduction to the Classics. Lond. 1727. 8; publ. also in Latin under the title, De Praestantia Class. Auct. Lips. 1735. 8.—*G. Manwaring*, On the Classiks. Lond. 1737. 8.—*G. F. Gellert*, sämmtl. Schriften. Th. 5th.—*D. Jenisch*, Geist der Alten. Berl. 1789. 8.

Shortly after the revival of letters the famous question respecting the comparative merits of the ancients and moderns began to be agitated. The earliest writers were Italian. *A. Tassoni*, Pensieri diversi. Carp. 1620. 4 (10th B.)—*S. Lancelotto*, L'oggidi, ovvero gl'ingegni moderni non inferiori a'passati. Ven. 1658. 8.—*P. Beni*, Comparazione di Tasso con Homero &c. Pad. 1612. 4.—In France the controversy began in 1687.—*Ch. Perrault*, Le Siècle de Louis le Grand. 1687. By *Same*, Parallèle des Anc. et Modernes. Par. 1688.—*Longepierre*, Disc. sur les Anciens. Par. 1687. 12.—*P. D. Huet*, Lettre sur le mérite des Anc. et Mod. (in Pièces fug. d'Hist. et de Litt. Par. 1702. 12.)—*Boileau*, Reflex. Crit. in his Trans. of Longinus. Par. 1694. 12.—*Tourneil*, Disc. de la fameuse Quest. sur le Mer. des Anc. et des Mod. (in his works. Par. 1721. 4).—*La Motte*, Disc. sur Homère, (in his works, Par. 1754. 12).—*Mad. Dacier*, Des causes de la corrupt. du goût. Par. 1714. 12.—In England the following among others appeared on the question. *Sir Wm. Temple*, Essay upon the ancient and modern Learning,—in his Miscellanies. Lond. 1696. 8.—*Wm. Wotton*, Reflect. on anc. and mod. Learning. Lond. 1705. 8.—*Swift*, Battle of the Books.—*Addison*, Disc. upon anc. and mod. Learning. Long. 1739. 4.—See also *J. Dennis*, Advancement and reformation of mod. poetry. Lond. 1701. 8. In Germany the question has not been much agitated. *Haller*, Quantum Antiqui eruditione et industria antecellant Modernos. Bern. 1734. 4.—*J. B. Carpzow*, de antiq. et recent. doctrinae compar. Helmst. 1748. 4.

The utility of classical studies has been strongly controverted in this country.

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But the public conviction is evidently settling firmly in their favor. The Greek and Latin classics are now considered as indispensable in a good education, more generally than before the recent discussions of the question. The following are some of the many pieces relating to this topic. *T. Grimke*, Address bef. Lit. and Phil. Soc. of S. Carolina. Charleston, 1827.—*Pax*, on the Course of Study in the Oneida Institute, *N. York Observer*, Vol. XII. 1834.—*Bibl. Repos.* Oct. 1832.—*Amer. Journ. of Science*, Vol. XV. p. 297.—*Christ. Spect.* 1827. p. 456.—*M. Stuart*, Quart. Jour. Am. Ed. Soc. July, 1828.

§ 30. In what we term the *Archæology of Literature and Art* among the Greeks and Romans, it is not designed to enter into very minute details. The object will be to give a correct general view of the subject, presenting the most important circumstances of the origin and progress of refinement in these nations, and enabling the reader to form a just idea of the actual state of letters and arts among them, as well as of the monuments which they have left to posterity. This object cannot be accomplished fully, if the history of knowledge and art is wholly separated from what may be called their antiquities.

§ 31. The utility of such archæological information cannot be questioned. It furnishes us with the best illustrations of many passages and allusions in the Greek and Roman authors. It helps us to understand the peculiar excellencies and beauties of their writings and those also of the works of art. It puts us in a situation to form more correct opinions on these and kindred topics. In short it serves in respect to our own literary taste, not only to secure to it a solid basis, but to impart refinement and delicacy.

§ 32. The following works may be consulted for further details on the subjects presented in this introduction, and likewise on some of the topics of the following sketch.

De l'Origine des Loix, des Arts et des Sciences chez les anciens Peuples (par M. *Ant. Y. Goguet*). 6me éd. corr. Par. 1820. Eng. Transl. Edinb. 1775.—Versuch einer Geschichte der Cultur des menschlichen Geschlechts (von *Adelung*). Leipz. 1800. 8.—*Christoph. Meiners*, Geschichte des Ursprungs, Fortgangs und Verfalls der Wissenschaften in Griechenland und Rom. Lemgo 1781.—By *same*, Grundriss der Geschichte der Menschheit. Lemgo, 1786. 8.—*Herm. Hugo* de prima scribendi origine; cui notas adj. Trotzius. Traj. ad Rh. 1738. 8.—Traité de la formation méchanique des langues, (par Mr. le *President de Brosses*). Paris, 1801. —The Origin and Progress of Writing, by *Tho. Astle, Esq.* Lond. 1803. 4.—*T. L. Hug*, die Erfindung der Buchstabenschrift, ihr Zustand und frühester Gebrauch im Alterthum. Ulm. 1801. 4.—*T. G. Christ's* Abhandlungen über die Literatur und Kunstwerke, vornehmlich des Alterthums, durchgesehen und mit Anmerkungen begleitet von I. K. Zeune. Leipz. 1775. 8.—*I. A. Ernesti* Archæologia literaria. Ed. II. emendata atque aucta opera et studio *G. H. Martini*. Lipsiæ,

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ARCHÆOLOGY OF GREEK LITERATURE.

I.—Of the origin and first steps of Grecian culture.

§ 33.* The most ancient traditions that have been preserved respecting the first population of Greece, exhibit the whole country as overspread by a race called Pelasgi; and there is some concurrence of testimony, that they were the primitive inhabitants of the country. (Strabo, L. VIII. § 10). Almost impenetrable darkness, however, hangs over their origin. But whether they were originally natives of the land (*αὐτόχθονες*), or emigrants from countries beyond the Mediterranean, it is certain that more than 1800 years before Christ, they were dispersed over Greece, and a part of Italy. They consisted of a great number of independent tribes.

See *Herbert Marsh*, Horæ Pelasgicæ, Camb. 1815.—*Raoul-Rochette*, Histoire Critique de l'etablissement des Colonies grecques.—Recherches sur l'origine des Pelasges, in Memoires de l'Acad. Inscr. and Belles Lett. Vol. XIV.—*Karl. Otf. Mueller*, Gesch. hellenischer Stämme. Breslau, 1820.—*Clavier*, Histoire des premiers temps de la Grèce &c. Par. 1822. 3 vols. 8.—*Prichard*, Phys. Hist. of Mankind, B. 5. Ch. 4.—*Beck*, Allg. Welt-und Volk-Geschichte.

§ 34.* It is the general representation of the ancient writers, that the inhabitants of Greece, in the earliest periods to which tradition extended, were in a condition of extreme barbarism. Their food is said to have been the fruit of the earth spontaneously produced and gathered by accident or under the impulse of hunger; their sexual intercourse to have been regulated by no law but animal passion; and their science and art insufficient even to direct them to the use or discovery of the common element of fire (§ 7). There is no evidence that they made any advances from such a state, independently of the colonies from Egypt or Phœnicia, or other eastern countries, which ere long were planted among them. There seem to have been two peri-

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ods of this colonization, somewhat distinct, the first about 1800 years, and the other about 1500, before Christ.

From the first of these periods civilization began to advance. If the Pelasgi were the original inhabitants represented as as once so barbarous, they were from this period elevated somewhat above their previous state. If the term Pelasgi was a common name to designate all the early occupants of Greece, that had come from beyond the sea, and so included the colonists of this very period, then we must say, that the Pelasgi from about 1800 B. C. were in a state more elevated, than the previous inhabitants. Or, whatever may be the truth as to the Pelasgi, some advancement in civilization actually took place among the people of Greece not far from this time. By some writers on this subject, especially the more recent, the Pelasgi are described as possessing, before the arrival of the later colonies, a system of religion with priests and mysteries, as having some knowledge of architecture, navigation, and military arts particularly fortification, and even using some sort of written language, if not an actual alphabet of letters.

The second period alluded to was distinguished by the colony of the Phœnician Cadmus, who settled in Boeotia B. C. 1493, and founded the city, originally bearing his own name, afterwards called Thebes. This colony is the most celebrated of all, as having contributed more than any other to the cultivation of the Greeks. The greatest benefit conferred by it was the art of alphabetic writing, which, according to the common opinion, was introduced by Cadmus (§ 44). —*Schoell*, Histoire de la Litterature Grecque, L. I. Ch. I.

§ 35. Of the origin of the Greek language it may be said, that it was partly domestic and partly foreign. Its origin was domestic in as much as its basis and primary stock was the the vernacular tongue of the earliest inhabitants, who are by many considered to have been the Pelasgi, although, as has been suggested, this may be a name, under which were comprehended all the early occupants of Greece that had come from beyond the sea. But the language must have experienced a very great foreign influence not only from the colonies successively planted in Greece, but from the intercourse, by commerce and otherwise, with the people occupying the coasts of Asia, with the Phœnicians and the Egyptians. In the most ancient monuments of the language especially the poetical, and in some very old proverbial fragments, there are evident traces of orientalism. (Comp. § 38).

§ 36.* What the vernacular tongue of the first inhabitants of Greece was, is a question, upon which there has been much dispute, with comparatively little light. That it was somehow formed from that one language, which survived the deluge and was the sole language of the earth until the confusion of tongues at Babel (2247 B. C.), must be ad-

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mitted in all correct reasoning on the point. The confusion of tongues and the consequent dispersion of the human family was scarcely more than 300 years earlier than the period, to which the traditions respecting the population of Greece, already mentioned, must be referred. It is not certain precisely what changes took place in that language at the confusion; but probably no one will suppose them to have been such as to form several absolutely new and essentially different tongues. The effect of confounding and separating the people surely might be accomplished by such changes in pronunciation and structure, as would leave the original language remaining substantially the same in all the new ones, as their basis. The languages of western Asia, although differing from each other in various particulars, are found to constitute a family possessing each the same radical characteristics. There can be little doubt that a radical resemblance, somewhat analogous to this, may be traced among all the early oriental tongues.

See Historic sketch of the Hebrew Lan. in Stuart's Heb. Grammar.

Whether the 'one language and one speech,' that underwent the changes of the confusion, was the language of Adam altered and improved by the successive generations of the Antediluvians all using the same tongue, or was one of several varieties formed out of it before the flood, is of no great importance to decide, even if we had the means of doing it with certainty. Nor does it seem of much consequence, whether, or not, we consider the Hebrew as the best representative of the language of Noah and his descendants previous to the confusion. It is, at least, quite certain that the Hebrew is one of the earliest of the languages known to have existed in western Asia. Many have believed it the original language of Eden, perpetuated and preserved from age to age in those families, that maintained in the greatest degree the fear of God and cherished most the arts and duties of social life. See *Stuckford*, Sac. and Prof. Hist. B. ii.

§ 37.* The fact of the dispersion mentioned by Moses must also be kept in view in inquiring whence came the first inhabitants of Greece. The common opinion ascribes the first settling of Asia Minor, the isles of the Ægean and the coasts of Greece, to the descendants of Japheth. These families or tribes, of course, carried with them their languages, as modified by the confusion. How soon some of these families may have reached the southern parts of Greece cannot be known. Some etymologists have supposed the name Ionians (Ἴωνες), by which the Greeks were very early designated, to be derived from Javan, the son of Japheth (Gen. x. 2). The name Javan was used by the Hebrews to designate the people and country of the Ionians. And it is admitted by some who place no confidence in

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this etymology, that the Greeks were called Ionians before the time of the Ion (Ἴων) mentioned in the Greek traditions.

See Remains of Japhet, or Hist. Enquiries into the Affinity and origin of the European Languages, by *J. Parsons*. Lond. 1767.—*Shuckford*, Conn. Sac. and Prof. Hist. B. iii.—*Gesenius*, Heb. Lex. by *Gibbs*.

§ 38.* The various and learned researches into the origin of the Greek language seem to furnish nothing more satisfactory than is suggested by these few facts and considerations. The families of Japheth removed, from the seats occupied by the human family immediately after the flood in a central part of Asia, towards the northwest to their assigned portions of the earth, carrying with them a language or languages radically the same with those left in Asia in the families of Shem. Whatever length of time therefore might elapse before the rich vales of Greece were occupied by them, or whatever family may have first entered them, the real basis of the language may be considered the same. In this view, some variety of the language of Noah, kindred to the Hebrew and its fellows of the Shemitish family, and possessing a radical resemblance to them, was the foundation on which was built the beautiful and polished superstructure of the Greek.

It is easy to account for the disappearance of a great part of the original resemblance between the Greek and the oriental dialects, if the resemblance once existed. The tribes of Greece, being removed from the centre of civilization, gradually sunk down to a state of almost perfect barbarism, and in this state their own traditions first present them to us. And after they began to awake, under the impulse from the colonies already spoken of, there were frequent emigrations, revolutions, amalgamations, and other changes of society, calculated greatly to modify the language. So that admitting a much greater degree of resemblance to have once existed, the subsequent traces of it might not be more numerous than are actually found.—See *Ernesti* de Vestigiis linguae Hebraicae in lingua Graeca; Opusc. Philol.

For an account of some of the various theories respecting the origin of the Greek language, see *Harles* Introd. in Historiam Ling. Graecae (Prol. §4).—The following is from a 'Synopsis of a course of Lect. on the Hist. of Gk. Literature,' by *Edward Everett*, which it is much to be regretted he did not complete and publish.

1. The descent of the nations of the earth has naturally led to inquiries into the descent of their languages. The permanence of the radical forms of language, amidst the changes of what is external, has encouraged these inquiries.

2. In inquiring after the supposed original language, various theories have respectively ascribed that character to the Hebrew, the Teutonic, the Celtic, the Flemish, the Gothic. A writer of the present day maintains that German was the court language of Rome in the time of Augustus. [Cf. Postellus de originibus

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seu de Hebraicæ linguæ et gentis antiquitate et de variorum linguarum affinitate, &c. V. Mueller uber die Ursprache).

3. The Greek has been derived by some from the Asiatic, and by others from the northern languages; and by a third hypothesis has been made itself the original language. The defenders of this last opinion are Von der Hardt and Ericus. (Cf. Harlesii Introd. in Histor. Ling. Græc. i. 12, 13, and Davies' Celtic Researches, p. 243.

4. Descent of the Greek from the Scythian or Gothic maintained by Ihre. (Cf. Dissertat. de originibus ling. Lat. et Græc. inter Mæso-Gothos reperiundis. Also Analecta Ulphiana). From the Egyptian by Marsham, (Cf. Canon. Chronic. p. 119), and Lord Monboddo. From the Hebrew by Kœnig, Oger and many others. From the Ethopian by Allwood. (Cf. Literary Antiquities of Greece, by P. Allwood, 4to, Lond. 1799, p. 344). By Nils Iddman from the Finnish. By Linhard from the Sclavonian. By Webb from the Chinese. [Harles ub. Supr].

5. Two considerations account for such theories: (1.) Our ignorance of these pretended original languages, of which nothing remains but from a comparatively recent age. Instanced in the Gothic, which, though a language of high antiquity, is known only from the version of the N. T. made by Ulphilas in the fourth century. (Cf. Bopp ueber die Conjugationssystem der Sangskritischer Sprache, &c). (2.) Some words are common to many languages, in consequence of accidental causes, not connected with the descent of the languages. Instanced in the relics of Arabic in several European tongues. (Cf. Bellermann, Phenicia linguæ vestigiorum in Melitensi specimen. Berlin, 1809).

6. Some words no doubt are common to many languages, in consequence of the original community of stock.

§ 39.* The causes of the great perfection, to which the Greek language attained, are in vain sought for. No theory of its first basis and origin affords an answer to the question, how it acquired in form, harmony and power so wonderful a superiority, not only to a rough and scanty eastern dialect, but to every known language of the world. This it certainly gained at a very early period, for the language existed in all its essential perfection in the time of Homer; and gained it also in circumstances apparently not very favorable to the refinement of language, in the midst of the migrations, the wars, the conquests and expulsions, the enthusiasm and lawlessness of the heroic ages. Some in explaining this refer to the delightful climate and beautiful scenery of Greece, as these undoubtedly tended to soften the character of the inhabitants and inspire them with delicate sensibilities, and so indirectly to mellow and adorn their language. Another source of improvement to it has been pointed out in the early rise of republican institutions, and the obvious advantages enjoyed by a speaker in the popular assemblies who could best win attention and sway the judgment by the superior excellence of his diction. Some regard is like-

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wise due to the conjecture, which ascribes much of the polish of the Grecian tongue to those bards of the heroic ages, who celebrated with poetry and music the deeds of their ancestors, or of bold and enterprising chieftains, or sung the praises of the Gods; as their rythmical effusions, their hymns and invocations, might naturally promote the flexibility and sweetness of the language. But after all that can be said, the perfection of this language remains an unexplained phenomenon in the history of letters.

It is not more so, however, than the wonderful copiousness, flexibility, and apparently artificial structure of several of the aboriginal languages of America. The truth is, no theoretical reasoning can be relied on in relation to a subject, which in its nature is so changeable as human language, a thing so airy and fleeting as 'winged words' and sounds of breath. We may explain facts if we can, but as in all other cases, so here, whether we can explain them or not, we must take them as they are. See *Barton*, New Views on the origin of the Amer. Aborigines.—*Duponceau*, Prelim. Dissertation, Transact. of Lit. and Hist. Depart. of Americ. Phil. Soc. Vol. I.—*Prichard*, Phys. Hist. B. viii.

§ 40.* It has already been remarked that the first impulse, that served to rouse the Greeks from the torpor of barbarism, was given by colonies from the east planted among them. Various descriptions and allusions in Homer make it evident, that a very considerable improvement had taken place in the condition of Grecian society antecedently to his time. The general source of this culture was the knowledge and civilization of the east. The influence upon the Greeks from the east was felt in other ways besides through the colonies just mentioned, and particularly by means of commerce. Commerce was at this early period chiefly in the hands of the Phœnicians. This adventurous people carried their merchandize to the western extremities of the Mediterranean, and surely could not overlook the numerous islands and cities of Greece. Nor is it improbable that some of those bold enterprises against the people of the east, which are related of the heroic ages, exerted upon the Greeks some favorable reflex influence, especially the siege and capture of Troy.

See *Heeren's* Reflections, by Bancroft, ch. 3.

§ 41.* The influence of eastern nations upon the early culture of the Greeks manifests itself in several particulars. It appears in their religion, in one point especially; and that is the fact, that the gods of Greek mythology were at first viewed merely as symbols, or repre-

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sentatives of sensible objects, such as rivers, mountains, the sun, &c. or of the invisible powers of nature. As such symbols these gods under the same or similar names existed in the eastern nations, especially the Egyptians. In the same sense, that is, as designed to represent allegorically the appearances and changes of the material world, they were first used by the Greeks, but afterwards came to be considered as possessing personal attributes, and at length the popular creed embraced them as beings having a real and present existence.

Some of the peculiar early institutions for the Greeks, as the mysteries and the oracles, show also this influence of the east. Great as is the obscurity hanging over the nature and design of the Greek mysteries, their foreign origin is not doubted, and the prototypes of many of them are found in the rites and superstitions of Egypt, Phœnicia and Crete. To such a source may be traced the mysteries of Bacchus and Adonis, the rites of the Curetes and Dactyli, and the Eleusinian, most celebrated of all. One of the earliest oracles, that of Dodona, seems to have been started by a female slave once employed in the service of an Egyptian temple; and that of Delphi, which gained the highest renown, is ascribed to the artifice of a company of Cretan priests.

Heeren's Reflections &c. by Bancroft. Ch. III.—*Mitford's* Hist. Ch. III. § 2. —*F. Schlegel's* Lect. on Hist. of Lit. Sect. 2.

§ 42.* The influence of eastern cultivation may be noticed likewise in relation to the arts. Even in the time of Homer, Phœnician artists were considered by the Greeks as superior in skill and elegance. Whenever the poet speaks of an article of peculiar beauty and excellence, it is usually said to be of Phœnician workmanship; as, for instance, the silver bowl, which Achilles proposed as a prize in the games at the funeral of Patroclus (Il. Ψ. 743), 'Sidonian artists wrought it, and Phœnicians brought it over the sea.' Hence it is obvious where Grecian artists were looking for patterns and models.

It also may be worthy of remark, that we perceive an oriental stamp in the subjects and spirit of the fragments of the earliest Greek poetry. They are chiefly hymns to the gods, or metrical fables respecting the origin of the world, the formation of man, the primeval happiness, the subsequent apostacy, and the miseries which soon overwhelmed the race. They exhibit views respecting the nature and attributes of one supreme God much more spiritual than subsequently prevailed, and more consonant with the truth of revelation. They seem to be

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tinctured with traditionary recollections of the patriarchal and antediluvian ages of Asiatic society.

See *F. Schelgel's* Lect. on Hist. Lit. Lect. 2. Also, on various coincidences in Grecian fiction with facts in Scripture history, see references under ***Mythology***.

§ 43.* In alluding to the circumstances connected with the early culture of the Greeks, it is proper to notice the bards or minstrels Ἀοιδοί, already mentioned (§ 39). They were of a class such as is generally found in every age of semibarbarous heroism and chivalry. They strolled from one prince's hall to another's, or were attached to a favorite chieftain and family, or employed and supported in connection with the temples and worship of the Gods. They either sung their own verse, or recited, as was generally the practice of those called rhapsodists (Ῥαψῳδοί), the compositions of others. Greek literature had its origin in these performances. After the time of Homer, his poems were the principal theme of the Rhapsodists, who rehearsed his poetry accompanying it with music, and sometimes adding comments or explanations of their own.

§ 44.* Nor should we overlook here those meetings for purposes of festivity and trial of bodily strength and activity, to which the Greeks were very early accustomed. They exerted, beyond doubt, some influence on Grecian culture, especially when they became such illustrious occasions as were, in particular, the four national games. It is only necessary here just to advert to these, as having their rise in this early period. The Olympian, after many years of occasional suspension and renewal, were at last solemnly established 776, B. C. and were subsequently supported with increasing splendor. The other three, Pythian, Isthmian and Nemean, were not fully established as regular festivals until a much later time, but still had been long in existence, and occasionally much frequented.

Of the institutions more strictly of a political character, it is sufficient to mention the Amphictyonic council, which was of very early origin, and which may be supposed to have had some effect on the general improvement of the Greeks, as it seems to have been designed to support a kind of law of nations among the states, and to promote the tranquillity and happiness of the whole country.—See Mitford. Ch. III. § 3.

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II.—Of the Alphabet, method of writing, and books.

§ 45. Alphabetic writing, according to the general opinion, was introduced by Cadmus, a Phœnician leader who settled in Bœotia, and founded Thebes, 1493 B. C. There may be grounds for the conjecture that the Greeks possessed before this some written characters or at least a sort of picture-writing. Perhaps, however, these more ancient characters, called Pelasgic, were originally Phœnician, since the Pelasgi were probably of Phœnician origin. There is an obvious resemblance between the letters of the Phœnician and those of the Grecian alphabet. Indeed the Phœnician may be considered as the primary source of all the European alphabets ancient and modern. We need not, from this, suppose the Phœnicians to have been the actual inventers of alphabetic writing, which perhaps had its origin in Egypt, commencing in an abbreviation of hieroglyphics.

The common opinion ascribing to Cadmus the introduction of letters is founded upon an assertion of Herodotus (5. 28, 58). But it is contradicted by Diodorus Siculus (5. 57, 74), who relates that the Greeks possessed letters several generations before Cadmus, and used them for public monuments, and that a deluge destroyed these first elements of civilization. Pausanias (1. 43) speaks of an inscription read by him at Megara, on the most ancient monument in Greece. The date of this monument according to Larcher, was 1678 B. C. The inscription was therefore anterior to Cadmus and of course Pelasgic.

But the alphabet of the Greeks bears, in the names, order, and forms of its letters, a striking resemblance to those of nations belonging to the Semitic race i. e. the Phœnicians, Samaritans and Jews. How is this to be reconciled with the idea, that the Pelasgi had an alphabet before the arrival of Cadmus? Or if there was a previous alphabet in Greece, was it given up on the arrival of Cadmus, and the Phœnician adopted in its place? It is conjectured by some, that the Pelasgi had the Phœnician alphabet from the first, and that Cadmus only introduced a new *material* for writing. Before him stones and metals were the chief materials. If he introduced the art of writing on the *palm-leaf*, which was used for the purpose by the Egyptians before the papyrus, it would very naturally be adopted instead of the more difficult and laborious use of metals. And the letters traced on the palm-leaf might with propriety be termed γραμματα Φοινικηία, the epithet referring not to the form or nature, or origin of the letters (those of Cadmus being the same with those of the Pelasgi), but to the material on which they were written. See *Schoell*, Hist. Lit. Gr. L. iii. Ch. 3.—*Weber*, Geschichte der Schreibkunst.

Respecting the origin of the Phœnician Alphabet, see *Hug*, Erfindung der Buchstabenschrift. 'This writer,' says Schoell, 'has shown that the Phœnician letters are hieroglyphic, and the hieroglyphics Egyptian. *Aleph* signifies *ox*, and its primitive form resembles the head of that animal. *Beth* signifies *house*, and its first form represents an Egyptian house or hut pointed at the top. *Gamel* (Gimmel) would signify a camel, and this letter was originally the head of the same.' The reader will not fail to perceive, that in each of these the principle of Champollion's system of interpreting the Egyptian hieroglyphics is exactly exemplified.

For a comparison of the Greek and Hebrew Alphabets, see *Buttman's* Gram. by Robinson, p. 459;—*Stuart's* Heb. Gram. p. 385;—of the Greek and Phœnician, *Shuckford*, Sac. and Prof. Hist. B. IV.

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§ 46. The alphabet of Cadmus was incomplete, consisting, as is commonly thought, of only sixteen letters, *Α, Β, Γ, Δ, Ε, Ι, Κ, Λ, Μ, Ν, Ο, Π, Ρ, Σ, Τ, Υ.* Soon after were added *Ζ, Θ, Η,* and *Ξ,* and subsequently *Φ, Χ, Ψ,* and *Ω.* The former were termed *Καδμεῖα* or *Φοινικεῖα γράμματα,* Cadmean or Phœnician letters. The additional characters are ascribed to Palamedes, Simonides, and Epicharmus. Cadmus is also said to have introduced the art of reckoning, and the use of several important signs, *ἐπίσημα,* to express number, as *βαῦ* (ϛ or *F*) for the Number 6, *κόππα* (ϟ or q) for 90, and *σαμπί*(ϡ) for 900. These letters soon were received among the Ionians, and, being somewhat changed by them, formed what was called the Ionian Alphabet, which contained twenty four letters, and of which Callistratus the Samian is considered as the author. The Ionians imparted these improvements to the other Grecian nations, and after the middle of the 94th Olympiad, about 403 B. C. the Athenians made use of this alphabet in the public writings of the state.

Plin. Hist. Nat. L. vii. c. 56, 57.—*Wolf,* Proleg. Hom. § 70.—*Hug's* work before cited (§ 45, 32) p. 15.—see also *Buttman's* Gram. by Robinson.

'The common assertion of writers on the old Greek alphabet has been, that it consisted originally of only sixteen letters. But this assertion is built upon no definite and certain testimony. The oldest writers, Herodotus (5. 58) and Diodorus Siculus (5. 24), who relate the story of Cadmus, say nothing of the *number* of letters; and the accounts of later times disagree. Aristotle makes eighteen (Plin. Hist. Nat. 7. 56); another account seventeen. Plut. Sympos. 8. quaest. 3. Isidor. Orig. I. 3). *Stuart's* Heb. Gram.

Respecting the use of letters to designate numbers, see Index at the word *Numbers.*

§ 47. The exact form of the earliest Greek letters cannot be decided, because there are now no written monuments of so high antiquity. That they underwent many changes in shape is from the nature of the case in the highest degree probable, and it is possible that characters, afterwards supposed to be new, were merely intentional changes of this kind. Their resemblance to the Phœnician in form was no doubt greater at first than at a later period. Indeed evidence of various changes is still found upon existing medals and inscriptions, although in a matter where so much may be arbitrary, the epoch of the changes, or the age in which each different form was used, cannot be accurately determined.

Buettner, Vergleichungstafeln der Schriftarten verschiedner Völker. Götting. 1771. 4—*Knight's* Analyt. Ess. on the Greek Alphabet, § 26.—*Montfaucon,* Palæographia Græca. Par. 1708.—*Wilson's* Essay on Grammar. Phil. 1817. Ch. I.

§ 48. The direction of the letters and lines in the writing of the most ancient Greeks was the same as among the eastern nations, from

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right to left. This might be expected if their Alphabet came from Phœnicia. Ere long the direction was in the first line from right to left, in the second from left to right, and so on in alternation, each line being connected to the next by a curve. This method, as it represented the course of the ox in ploughing, was termed *βουστροφηδόν*. In this manner, for example, the laws of Solon were written, and many public monuments, of which some yet remain. A nother mode was termed *κιονηδόν*, in which the letters were arranged perpendicularly as by the modern Chinese, in the form of a pillar; there was another, in which the lines were successively shortened, in the form of a basket, *σπυριδόν*; these however were only for amusement and scarcely deserve to be mentioned. At length came into general use the method followed by the moderns, of writing wholly from left to right; its introduction among the Greeks is ascribed to Pronapides, who according to some was a preceptor to Homer. (Diod. Sic. 3. 66).

§ 49. In more ancient times the large form of the letters, or the *uncial* character (literæ majusculæ, capitals), was always used in writing. It constantly appears on the old Greek coins and inscriptions, and is found also in the earliest manuscripts. The smaller form, or the *cursive* character, became common first in the middle ages, in the eighth or ninth century, and grew, it is likely, out of abbreviations and alterations of the larger letters, which were always written singly, with no grouping or contracting. An earlier use of this character is, however, proved by some remaining specimens; it is found on a roll of papyrus, to which a date as early as 104 B. C. has been conceded. Abbreviations of words were rarely made in ancient writing, although not altogether unusual upon coins and inscriptions. Such as were used were termed *σημεῖα*, *σίγλαι*, and *μονογράμματα*. They consisted chiefly in this, that sometimes, and principally in writing proper names, only the initials were employed, or the middle of a word was omitted, and either written over it, or the omission indicated by a small dash, or several letters were combined into a single figure.

J. Nicolai, Tractatus de siglis Veterum. Lugd. Bat. 1706.—*Corsini*, Notæ Græcorum. Flor. 1749.—*Placentinii*, de siglis Vet. Græc. Opus. Rom. 1757.—Erklarung einer ägyptischen Urkunde auf Papyrus in griech. Cursivschrift, von *A. Bœckh*. Berl. 1821.

On the origin and form of the Greek letters, and the modes of writing, see also *Harles*, Introd. in Ling. Gr. §4.—*Goguet*, Or. Laws &c. P. ii. B. 2. Ch. 6.

§ 50. The breathings, as they are now called, were, in the most ancient writing of the Greeks, characters occupying a place in the line along with the letters. Among the Ionians the character was *H*, and among the Æolians it was *F*, or what is called the Digamma. The

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former was joined to the smooth consonants to render them aspirates, as in *KHPONOΣ* for *Χρονος*. Subsequently, two smaller signs were formed out of *H* by dividing it, ⊦ and ⊣, and these were used to indicate respectively the presence and absence of aspiration. Afterwards they were changed, by transcribers for the sake of convenience, into another form, ⊏ and ⊐, and again after the ninth century into a form, ᑕ and ᑐ, still easier for writing. The ancient Greek grammarians sometimes introduced the breathing into the middle of a word, on the ground of its derivation or composition, as, for example, *ἑώς*, *πλησίαλος*. This practice Mazochi observed in the Herculanean inscriptions, and Villoison also in a valuable manuscript of Homer found in the library of St. Mark at Venice, belonging to the tenth century.

See Lemgoisch. Auserles. Bibliothek. V. viii. p. 78.—*Knight*, Analyt. Ess. on Greek Alphabet.

§ 51. The marks called accents were not commonly used by the Greeks, because the true intonation of the language was sufficiently known to them, and of course such helps were unnecessary. There is, at least, no mention of them in the ancient authors, nor any trace of them in the oldest monuments of Greek writing. But, when in the speech of common life many words received wrong tones, the Grammarians began in such cases to use signs to indicate the correct utterance. About the year 200 B. C. the present accentual system was introduced by Aristophanes of Byzantium; yet considerable time elapsed before it came into general use. Upon inscriptions belonging to the first century after Christ, the accents have been found, but rarely. Perhaps these marks were not wholly unknown to the more ancient Greeks, being designed not to point out tones for the reader, but to serve as musical notes for the singer.

The accented verse on a wall in Herculaneum, adduced by Winckelmann (Works II. p. 124 cf. Pitture ant. d'Ercol. II. p. 34), is not considered genuine. *Harles*, Int. in Ling. Gr. Supp. I. p. 9.

The doctrine of the Greek accents is amply treated by Prof. *K. F. Chr. Wagner* (Helmst. 1807), who refers also to the principal works on the subject.—See *Villoison's* Anecd. Græc. II. 131.—*Harles*, Int. in Ling Gr. § 6.—also Index, at word *Accents*.

§ 52. Originally, likewise, sentences and their constituent members were not distinguished by any interpunction or intervening signs of separation. Not only were the sentences without punctuation, but the words themselves were often as near each other as the several letters of a single word. Sometimes however on inscriptions the words are separated by points placed between them. The invention of marks for punctuation is to be ascribed to Aristophanes, the Greek grammarian

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before mentioned. The whole system consisted in the different locations of a point or dot; which, placed after the last letter at the top or above it (τελεία στιγμή), indicated the close of a sentence, or a period; after the last letter of a word at the bottom or under it (ὑποστιγμή) was equivalent to a comma; and after the last letter in the middle (στιγμὴ μέση) corresponded to a colon or semicolon. The comma or hypodiastole, was by the grammarians often placed between words, which otherwise might be incorrectly divided, as, for example, ἔστιν, ἄξιος, with the sign between that they might not be read ἔστι νάξιος; and the hyphen, a curved stroke under the line, was sometimes used to indicate that two words constituted one compound word, as in χειρίσοφος. Breaking off the lines was sometimes made to serve instead of punctuation; in this method (στιχηρῶς, στιχηδόν), every complete sentence was made to begin a new line, and often even the several members of the sentence were thus arranged, in a form like that of verse.

In modern printing, the following signs of interpunction are used; viz. comma'—,), colon (—·), period (—.), interrogation (—;), and lately, exclamation (—!). The *diastole*, or *hypodiastole* is used in some cases, as in ὅ, τι (neuter of ὅστις) and τό, τα (article), to distinguish them from ὅτι and τότε.—For other marks, see *Robinson's* Buttmann, § 15, 29, 30.

§ 53. The materials, on which it was customary to write in Greece, were different according to the different purposes of the writing. Stone, brass, lead, wood and the like were employed, when the design was to record memorable events for posterity, or to promulgate public decrees or laws. For common and private purposes, the more usual materials were leaves, inner bark of trees (φλοιός), afterwards, parchment, wooden tablets simple or covered with wax, ivory, linen cloth, and Egyptian paper. The latter, formed from the fibres or bark of the papyrus (βίβλος), was, according to the opinion of some, first used in Greece in the time of Alexander the Great, but most probably earlier. There was also another variety of paper formed of the layers of inner bark (ξυλοχάρτιον), and another made from cotton (χάρτιον βομβυκίας, *charta bombycina*). These two however were common only in the later ages. Still later was the invention of paper made from rags as at the present day, belonging perhaps to the middle of the 13th century.

See *G. F. Wehrs*, vom Papier und den vor der Erfindung desselben üblich gewesen Screibmassen. Halle 1789. Suppl. Hanov. 1790.—*A. F. Pfeiffer*, über Bücher-Handschriften. Erlang. 1810.—*Caylus*, Mem. de l'Acad. des Inscr. xxvi. The term χάρτης was general, designating any substance employed for writing. Skins of animals rudely prepared (διφθέραι, σκύτος) seem to have been used at an early period. Parchment was first prepared at Pergamos, whence its name Περγαμηνή.—*Cf. Eichorn*, Gesch. des Stud. der Class. Litt. § 60.

The laws of Solon were inscribed on tablets of wood, called ἄξονες, which are said to have been of a pyramidal shape, and so fixed as to turn on a pivot or axis. (*Gellius*, Noct. Att. ii. 42). The term κύρβεις was also applied to such tablets.

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§ 54. The usual instrument for writing on the harder materials, and also on the tablets covered wax, was the *style* (στύλος, γραφεῖον, γλυφεῖον). This was pointed at one end, and broad at the other for the purpose of erasing letters and smoothing the surface of the wax, if a mistake were made, or the writer for any reason wished an alteration. It was usually made of iron, sometimes of ivory. For drawing the letters with colors or some sort of ink, sometimes a pencil was employed, but more commonly a reed (κάλαμος, δόναξ). The reed or cane chiefly used was that from Egypt or Cnidus. It was sharpened and split for the purpose, like our pen, which was not known to the ancients, the beginning of the 7th century being the earliest period of its use.

See *Beckmann's* History of Inventions and Discoveries.—*Isidorus*, Origin. L. 6. c. 13.

The pencil was properly an instrument for painting. Its invention is ascribed to Apollodorus, an Athenian painter, 408 B. C.

§ 55. The ink was commonly black (μέλαν, μέλαν γραφικόν); and was prepared, according to Pliny and Vitruvius, from soot and gum. In the middle ages, red ink was much used, particularly for initial letters, signatures, borderings and ornaments; a superior, very brilliant kind, called ἐγκαυστὸν (encaustum), was used in the signatures to the public documents of the Greek Emperors. Among the ancients the titles of books and sometimes of particular sections were written in red (rubrica); hence the word *rubrick*. The practice of adorning the large initials with gold, silver, and images, and of writing upon purple or violet coloured parchment with letters of gold or silver, seems to have commenced in the later ages. With the ancients, however, it was customary to polish the parchment or paper with pumice-stone, and for the sake of durability as well as fragrance, to spread over it the oil of cedar.

Hor. Art. Poet. 331. Plin. l. xvi. c. 39.

§ 56. The ancient form of books was that of Rolls (εἰλήματα) resembling modern charts or maps when rolled up, with writing only on the inner side. The several strips or leaves of the parchment or paper were glued to each other at the ends, either before or after the writing; from this circumstance the first strip or leaf, that uppermost on the roll, was called πρωτόκολλον, and the last ἔσχατόκολλον. The whole was then wound upon a rod, or cylinder (ἀστραλίσκος, ὀμφαλός), which was ordinarily made of wood, or ivory and had at both ends projecting ornaments, knobs or the like, called ἀκρομφάλια, or κέρατα. The title (σίλλαβος) was written on the back of the protocol visible after the winding of the roll, or on a small separate strip (πιττάκιον)

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attached to the edge of the roll. The book itself, or whole roll, was encompassed with bands, or enclosed in a case.

Heeren and Gibbon allude to a singular manuscript, said to have existed in the library at Constantinople (§ 76); 'an ancient manuscript of Homer, on a roll of parchment one hundred and twenty feet in length, the intestines, as it was fabled, of a prodigious serpent.'—*Gibbon*, Dec. and Fall of Rom. Emp. ch. liii, (N. York, 1822, vol. v. p. 367).

§ 57. Although the roll was the most common form, yet the Greeks had books of a quadrangular form, with the writing on both sides of the leaves (*ὀπισθόγραφοι*). Such were termed *δέλτοι*, a name first applied to tablets or pieces of writing, resembling in shape the letter Delta. The invention of the quadrangular form is generally ascribed to Attalus king of Pergamus, but came into general use first in the 5th century after Christ. Several leaves or sheets, folded double, were placed in layers one upon another and joined by thread or strings; and these were said to be *τετράδια*, quaternary, *πεντάδια*, quinary, and so on, according to the number. The term *τετράδια*, was also used sometimes to signify whole books of this form. The kind just described was different from the folded tablets, called *δίπτυχα*, which became specially remarkable in connection with affairs of state.

§ 58. There were among the Greeks copyists, who made it their business to transcribe books. Those, who had distinguished skill in writing, were called *καλλιγράφοι*. Those, who applied themselves to take down discourses or addresses, and so made use of notes and abbreviations, were named *σημειογράφοι* and *ταχυγράφοι*. Such as wrote in golden letters, or ornamented with golden initial letters manuscripts, in which places had been left for that purpose, were termed *χρυσογράφοι*. Among the later Greeks, transcribers received the Roman appellation of notaries (notarii). In the middle ages the work of transcribing was especially the employment of ecclesiastics and monks in the convents and abbeys, in which there was usually an apartment expressly fitted for the object, called the *scriptorium*.

Alexandria was the principal resort of the copyists in the later periods of Grecian literature. Here the Calligraphi were very numerous even until the irruption of the Arabs. About thirty years before that event the circumstance is mentioned by an eye-witness (*Theophyl. Simocatta* Hist. viii. 13).—See *Hodgkin's* Calligraphia et Poecilographia Græca. 4.

§ 59. In the most ancient times in Greece the use of writing was infrequent. Many affairs of civil life, afterwards transacted in writing, were then conducted orally, as, for example, judicial causes, contracts, and treaties. The earliest written laws were those of Draco. Even inscriptions upon public monuments and tombs were but seldom in the first ages. There is scarcely a trace in Homer of written orders

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or despatches; every thing of the kind being transacted by oral intercourse or messages. In a single instance only does he allude to a written communication (Iliad, vi. 168—178), where Prœtus is represented as sending something like a letter with written characters (σήματα γράψας ἐν πίνακι πτυκτῷ) by Bellerophon to Jobates; but there are different explanations of this passage. The writing of books seems to have commenced in the time of Pisistratus and Solon, and its first fruits were perhaps merely the recording of traditionary poetry. It is not an improbable supposition, that the poetry of Homer was not committed to writing by himself, but that this was first done at a later period, and with the insertion of many passages not belonging to it.

Wood's Essay on the Original Genius &c. of Homer.—*Wolfii* Prolegomena ad Homerum.—*Coleridge* on Homer, in Introduction to the study of the Greek Classic Poets.—*Quarterly Review*, No. 87.—*Gognet*, Or. Laws &c. P. ii. B. II. §6. See also Index, *Homer*.

§ 60. Instruction in the early periods was also of course chiefly oral. The name of sages, or wise men (σοφοί, σοφισταί), was conferred on all, who were distinguished for their knowledge and thereby enjoyed a conspicuous rank and influence in the state. These men delivered orally their doctrines and precepts, which in later periods were collected and recorded. In the first ages, when the compass and sum of all known attainments was not very great, many and various kinds were united in one individual, who was at once theologian, physiologist, speculative and practical philosopher, statesman, lawgiver, poet, orator, and musician. The subsequent division and separation of the branches of knowledge contributed to its advancement and perfection, although probably not to any increase of its direct and immediate influence.

III.—Of the most flourishing period of Greek Literature.

§ 61. During the time intervening between Solon, B. C. 594, and Alexander, B. C. 336, Greek literature rose to its greatest splendor. In this period, the circumstances of the Greeks generally, and of the Athenians in particular, were such as very happily conspired to promote literature and the arts. Among the causes which contributed to their progress, may be mentioned, in addition to the circumstances already noticed, the native disposition of the people, favourably influenced by the climate and the physical features of the country, the free

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and republican form of the government, the general influence of their customs and usages, their commerce with other nations especially the Egyptians, and their system of education which was expressly adapted to the public interests of the community, and cultivated in fortunate harmony both body and mind. With such advantages the Greeks became highly distinguished in the arts, and were the first to place them on established principles and reduce them to appropriate, consistent, and useful rules.

§ 62. Their language, which had already acquired so much flexibility, copiousness and harmony, was carried to its highest perfection in the period, of which we now speak. From the works of their best writers they deduced a system of rhetorical truths and precepts, embodied with great discrimination and skill, and taught both orally and in writing. Eloquence and poetry they raised to the greatest eminence. They composed history with taste, judgment and fidelity. Philosophy was one of their favorite studies, and was taught in various schools with order and precision. They discussed with much penetration many of the principles of government and public economy. They cultivated likewise with great success the mathematical sciences. And their good taste, the elements of which they possessed as it were by nature, and which was highly improved by their devoted attention to the fine arts, enabled them to impart to the sciences generally a livelier aspect, and render them more attractive and useful.

§ 63. It is not designed here to give a minute history of the progress of the various branches, or to specify and describe particularly the writers in the different departments. On these subjects something more full will be given in another place (Part II). It is only proposed now to point out the most remarkable circumstances and features of this illustrious period, and mention the principal institutions and customs, which served to awaken intellectual activity, and call forth talents of every kind, and employ them in the most successful manner.

§ 64. The whole system of education among the Greeks was peculiarly calculated for the developement and improvement of the powers of the body and of the mind in common. Gymnastics constituted an essential part of it, and was taught and practised in the Gymnasia (*γυμνάσια*), or schools for bodily exercise. All that part of it, which related more specially to the cultivation of the mind, went under the term *music*, and in this comprehensive sense, the term is used by Plutarch and other ancient writers, when they speak of music as so indispensable in the education of the young and as exerting so great an in-

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fluence on the temper and character. That such importance was not ascribed to mere music, as now understood, is the more evident from the fact, that among the Greeks music was united by an inseparable connection with song, poetry, rehearsals and imitative gestures.

The following remarks on the Gymnasia are from the Travels of Anacharsis. 'A magistrate, named the gymnasiarch, presides at the different gymnasia of Athens. His office is annual, and conferred on him by the general assembly of the state. It is his duty to furnish the oil made use of by the athletæ to give suppleness to their limbs. He has under him, in each gymnasium, several officers, such as the gymnastes, the paidotribes, and others; some of whom maintain order among the youth, and others teach them different exercises. At the head of these are ten sophronists, nominated by the ten tribes, to whom the superintendence of the morals of the youth is more especially committed, and all of whom must be approved by the Areopagus.

As it is of the greatest importance that confidence and security should prevail in the gymnasium, as well as in all numerous assemblies, thefts committed there are punished with death, when they exceed the value of ten drachmas. The gymnasia being deemed the asylum of innocence and modesty, Solon had prohibited the people from entering them, at the time when the scholars, celebrating a festival in honor of Mercury, were less under the eye of their preceptors; but this regulation has fallen into disuse.

The exercises practised there are ordained by the laws, subject to certain regulations, and animated by the commendations of the masters, and still more by the emulation that subsists among the scholars. All Greece considers them as the most essential part of education, as they render men active, robust, and capable of supporting military labours, as well as the leisure hours of peace. Considered relatively to health, physicians prescribe them with success. Of their great utility in the military art, it is impossible to give a higher idea, than by citing the example of the Lacedæmonians. To these exercises were they indebted for those victories which once made them so formidable to other nations; and, in later times, in order to conquer, it was first necessary to equal them in the gymnastic discipline.

But if the advantages resulting from this institution be eminent, its abuses are not less dangerous. Medicine and philosophy both concur in condemning these exercises, when they exhaust the body, or give more ferocity than courage to the mind.

The gymnasium of the Lycæum has been successively enlarged and embellished. The walls are enriched with paintings. Apollo is the tutelary deity of the place. His statue is at the entrance; and the gardens, ornamented with beautiful alleys, were restored in the last years of my residence in Greece. Those who walk there are invited to rest themselves, by seats placed under the trees.'

On the education of the Athenians, see *Barthelemy*, Anacharsis, ch. xxvi.—On that of Sparta, and other states, *Mueller*, History and Ant. of the Doric Race. B. IV. ch. 5, and 6.

Respecting the music of the Greeks and its connections, see also *G. A Villoteau*, Recherches sur l'Analogie de la Musique avec la Language.—*P. J. Burette*, Memoirs in the Mem. de l' Acad. des Insc. et Bell. Lett. Vol. V, X, XIII, XV and XVII.—*Barthelemy*, Anach. ch. xxvii.—For a notice of the works which treat of the music of the ancients, see *J. N. Forkels*, Allgem. Lit. der Musik. Leipz. 1792. 8.—*Sulzer's* Allg. Theor. der schön. Kunste, art. *Musik*.

§ 65. The consideration of this fact will help us to appreciate more justly those musical contests, which were regarded as among the most valuable means of intellectual improvement. The love of glory was stimulated by them, and became the moving spring of the most intense efforts. These contests exerted the greater influence from the circumstance of their being usually connected with public and festival occasions, especially with the four solemn games of the Greeks, the Olympian, Pythian, Isthmian and Nemean. At Athens they were

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united with the Panathenæn festival, one of the highest interest and attended by vast multitudes of people, and by the appointment of Pericles they were held in the Odeum, an edifice specially appropriated for the purpose. These contests existed shortly after the time of Solon, and were termed *ἀγῶνες μουσικοὶ*, and thus distinguished from the corporeal exercises which were called *ἀγῶνες γυμνικοὶ*. Poets, rhapsodists, actors, pantomimes, and musicians took part in them. The judges, *ἀγωνοδίκαι, ἀγωνοθέται, διαυμνῆται, βραβευταὶ*, were men specially distinguished for knowledge and taste. They assigned the theme of the contest and their judgment on the comparative merits of the performers was decisive.

See *Martini*, Abhandlung von der Odeen der Alten. Leip. 1767.—*Boettiger*, Andeutungen &c. über Archæologie, Dresden 1806.—Aufsatz von d. Musik. Wettstr. d. Alten, in the N. Bibl. der sch. Wissenchaften, 7th B.

'All the violence of the early ages was unable to repress that elegance of imagination which seems congenial to Greece. Very antiently a contention for a prize in poetry and music was a favorite entertainment of the Grecian people; and when connected, as it often was, with some ceremony of religion, (Thuc. 3. 104. Xen. Mem. Socr. 3. c. 3), drew together large assemblies of both sexes. A festival of this kind in the little iland of Delos, at which Homer assisted, brought a numerous concourse from different parts by sea; and Hesiod (Op. and Di. l. 2. v. 272), informs us of a splendid meeting for the celebration of various games at Chalcis in Eubœa, where himself obtained the prize for poetry and song. The contest in music and poetry seems early to have been particularly connected with the worship of Apollo. When this was carried from the ilands of the Ægean to Delphi, a prize for poetry was instituted; whence arose the Pythian games. But it appears from Homer that Games, in which athletic exercises and music and dancing were alternately introduced, made a common amusement of the courts of princes; and before his time the manner of conducting them was so far reduced to a system, (Od. 8. v. 258), that public judges of the games are mentioned as a kind of established magistrate.' *Mitford*, Hist. Greece. Ch. iii. Sec. 4.

§ 66. The competitors in these contests were required to possess natural abilities, long and laborious preparation, theoretical and practical knowledge of their art, a well modulated voice, and skill upon the musical instruments which accompanied the exercise, usually the lyre or harp. The order in which they performed was decided by lot, and their conduct during the contest was prescribed by fixed laws. The name of the victor, the one to whom the judges assigned the prize, was proclaimed by a herald. His reward was a garland or wreath and public applause. Sometimes he received a medal, statue, or poem, dedicated to his honor. On these occasions, not only did musicians and poets contend, but orators also made public their works; as, for example, Isocrates recited his Panegyric at the Olympic festival. Such recitals were sometimes called *λόγοι ὀλυμπικοί*; among them may be included what were called *ἐπιδείξεις*, public discussions of the sophists. Even historians were allowed to engage in those exercises. We have an example in Herodotus, who is said to have recited his history at the Olympic games, in the hearing of Thucydides, then a mere youth.

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At the festivals held in honor of Bacchus at Athens, especially those termed *Διονύσια μεγάλα*, there were contests, in which the representation of dramatical pieces had a place. The poet who sought the prize must produce four or at least three, forming together one complete fable, each of which might be compared to a single statue belonging to a group. The four dramas must consist of three tragedies and one satyre. The complete suite of four pieces constituted what was called the *τετραλογία*; the three tragedies formed the *τριλογία*. On the days of the exhibition, the theatre was opened at sunrise, and it seems that the people could sit out all the pieces offered, sometimes to the number of nine tragedies and three satyres. Five judges then decided upon the merits of the competitors and bestowed the prize.

The Athenians had not like the moderns a regular theatre, daily open for public amusement. Dramatic representations belonged appropriately to religious festivals, and were confined to such occasions. Pieces once exhibited were seldom again brought forward, and then only under peculiar circumstances. This may explain the rich abundance of dramatic works among the Greeks. Authors cite at least two hundred tragedies of the first order, and five hundred of the second. The number of inferior merit is still greater. About as many comedies are enumerated. Of all this treasure how little remains to us? (See *Wolf* and *Buttmann*, Museum der Alterthumskunde. Vol. I.

The performances designed for public exhibition were submitted to the first Archon. When this magistrate judged them worthy of appearing, he assigned the poet a choir or chorus, an ornament or appendage so essential that no piece could be performed without it. Great pomp attended the choral service, that it might seem worthy of the auspices of a divinity. The expenses were defrayed by the rich citizens to whom the tribes decreed the honor, or assigned the tax. The citizens vied with each other in the splendor and magnificence with which they furnished these theatrical displays, which might serve to promote their private political interests under the name of generosity and patronage.

The labor of the poet was not ended, as in modern times, with furnishing the composition for the use of the declaimers or actors. He was obliged to form his band of speakers, distribute the parts, and make them learn and rehearse. He was also obliged to instruct the chorus how to conform their movements to the voice of the coryphæus. Often the poet became himself an actor, and assumed one of the more difficult parts. Their laborious task was expressed by the phrase *διδάσκειν δρᾶμα*. In this view the poets were termed *διδάσκαλοι*, and the instruction given by them to the performers was called technically *διδασκαλία*. This last term was, however, afterwards used in another sense in reference to the drama, viz., to signify something like what we should call a *literary notice*, giving an account of the title and subject of a play; the time of its exhibition, its success, its author, and the actors, &c. Aristotle and the critics of Alexandria composed such notices (*διδασκαλίαι*), which were no doubt accompanied with critical remarks, and the loss of which is a matter of great regret. *Schöll.* Hist. Litt. Gr. L. III. ch. ii.—See Index, *Theatre*, *Chorus*.

§ 67. Usually the Grecian writers were accustomed to make known their works in prose and poetry by recitation or rehearsal, rather than by circulating manuscripts. They read or rehearsed themselves, and procured it to be done by others, in order to avail themselves of the opinions of hearers and judges. This was done sometimes publicly, sometimes privately. When it was public, the reader had an elevated seat (*θρονος*), and the hearers sat around on benches. They communicated their judgment of his work, and of particular parts of it, either by silence, which according to the motions and expressions of countenance connected with it, might signify, on the one hand, admiration and praise, and on the other, censure and contempt; or by audible testimonials of approbation, with the words *καλῶς*, *σοφῶς*, and the like, and by loud applause (*κρότος*), at the close of the reading.

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They sometimes gave more decided applause by conducting the author to his residence with marks of honor.

Sometimes, however, the author submitted his manuscript to the perusal of others, who then might place their criticisms and remarks upon the margin.

§ 68. It was very common for the Greeks to avail themselves of the service of a class of persons, whom they called ἀναγνώσται, readers, who made it their business to read aloud or recite to hearers the works of the more distinguished authors. The times selected for the purpose were the hours of the greatest leisure, those assigned to meals, or for bathing and so forth. These readers themselves cultivated letters, and especially strove to acquire a correct, agreeable, and commanding style of elocution. They usually read the works of poets, orators and historians. Pythagoras is supposed to have introduced this practice. It doubtless took its rise from an early Greek custom, mentioned by Homer, according to which lyric songs and epic rhapsodies were sung by the poets themselves or by other singers, who as well as the poets played upon musical instruments.

§ 69. The symposia, or literary feasts (συμπόσια) of the Greeks, are evidence that they sought to avail themselves of every opportunity for the mutual interchange of literary acquisition, even in the hours of recreation and social amusement. Such table-intercourse the philosophers, especially, maintained with their young scholars in the Prytaneum, the Academy, the Lyceum, &c. There were rules for directing the conduct and conversation at these repasts of the schools; as for example, a code or system of the kind was prepared by Xenocrates for the symposia of the Academy, and by Aristotle for those of the Lyceum. Banquets of this sort were also adopted as a mode of celebrating the birth-day and memory of teachers and founders of the schools, or other distinguished persons. The excellent dialogues of Plato and Xenophon, entitled Συμπόσιον, and Συμπόσιον φιλοσόφων, the piece ascribed to Plutarch with the title Ἑπτὰ σοφῶν συμπόσιον, and the work of Athenæus styled Δειπνοσοφισταί, furnish the reader with the best idea of this form of social entertainment among the wise men of Greece.—See *Eschenbach's* Diss. de Symposiis sapientum, in his Dissertt. Academ. Norimb. 1705.

§ 70. Among the Greeks, there were not, as in modern times, separate and distinct learned professions, or Faculties, as they have been termed. The compass and objects of knowledge were far less defined,

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and the studies and attainments of the individual more miscellaneous. The study of the national language, the constitution of the state, and the nature of man, constituted the main scope of literary exertion, and whatever methods of discipline, whatever knowledge, or whatever practical skill, could apparently subserve this, was received as an important part of the common education of youth. There was constant occasion to apply the general knowledge acquired, to actual life, which interfered with long or eager pursuit of theory and speculation in particular branches.

§ 71. Grammar was one of the first parts of education and instruction. Although this had reference solely to the native tongue, it was yet a study comprehending much more than is now usually understood by the term. The art of speaking and writing correctly, which was made a primary thing in the Grecian system, was termed, *Γραμματιστική*, and the teacher, *Γραμματιστής*. But under *Γραμματική* or grammar, was included not only a knowledge of the language, but also something of poetry, eloquence, and history, and even the elements of philosophy, at least in its applications to these branches; and the teachers called grammarians, *Γραμματικοί*, imparted this various instruction. Plato especially called the attention of the Greeks to the necessity and utility of such knowledge. The usual division of grammar, in its more appropriate sense, was into two parts, *μεθοδική*, which presented the rules and principles, and *ἐξηγητική*, which explained the nature and meaning of words and phrases.

See *C. D. Beck's* Commentar. de literis et auctoribus græc. atque lat. Lips. 1789. 8. p. 47.

§ 72. A very favorite study of the Greeks was philosophy. The name of philosophy was originally applied to all inquiries about the nature of the Deity, the origin and destiny of men, and the phenomena and powers of the physical world. Afterwards the consideration of physical topics was in a considerable degree excluded. It was a special effort of Socrates to direct the investigations of philosophy to the various subjects of morals and religion, to questions of private and public virtue and right. A glance at the several sects and schools of Greek philosophy will be given (P. II.) when we speak of the history of literature, and the principal writers. But this is a proper place to notice an important distinction made among the philosophers, between their exoteric and esoteric doctrines, *λόγοι ἐξωτερικοί*, and *ἐσωτερικοί*. The exoteric comprehended only the principles and precepts, which they taught publicly to all their hearers and to the peo-

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ple; the esoteric included also their secret views and maxims (ἀπόρρητα), which were disclosed only to their particular disciples and adepts, and upon which in public, both orally and in their writings, they expressed themselves obscurely in enigmatic and figurative language. (Warburton, Div. Leg. of Moses.)

§ 73. Various methods of giving instruction were employed by the philosophers. The one most adapted to their object was, without much doubt, the dialogistic, the form of an actual dialogue between the teacher and pupil. The philosopher beginning with the simplest and most obvious truths, or admitted principles, advanced step by step with his disciple, hearing and answering his questions and doubts, and thus conducting him imperceptibly to a conviction of what the master would teach. This manner was first used by Zeno of Elea, but was improved by Socrates into a regular and skillful art, and is thence called the Socratic method. The method, however, was employed chiefly with such disciples as were supposed to have already acquired the first elements of philosophy, and to be now prepared to pursue investigations after truth, in common with their teacher. Plato adopts this dialogistic form in his writings. Other methods were used, however, in philosophical instructions, as the eristic (ἐριστική), the syllogistic and the mathematical.

§ 74. The first and most celebrated public school at Athens, was the Academy, a building which belonged to the Ceramicus (Κεραμεικός), without the proper limits of the city, surrounded by a grove with shady walks. Plato was the first teacher here, and was succeeded by various disciples, who from the place of instruction received the name of Academics. The Lyceum, the school of Aristotle, was an enclosure on the banks of the Ilyssus, also without the proper city, and sacred to Apollo; as Aristotle and his successors were accustomed to give instruction in the place for walking (περίπατος), they were called the Peripatetics. Another building in the suburbs of Athens, called Cynosarges, and originally a gymnasium, or school for the bodily exercises, was the place where philosophy was taught by Antisthenes and his followers; and this, without regard to their doctrines, may have given them the name of Cynics. Within the limits of the city was the celebrated portico, called Poecile (Ποικίλη) from its various paintings, and by way of eminence the Stoa (Στοά); here Zeno from Cyprus opened his school, and thus attached to his disciples the appellation of Stoics. The garden of Epicurus should also be mentioned here, as it was in this, his own private retreat, that he

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taught his disciples, who are thence sometimes called philosophers of the garden. After Greek philosophy was transplanted to Alexandria, the Museum in the part of the city called Bruchion, was famous as the place where instruction was given by numerous teachers.

§ 75. The teachers in these and other schools among the Greeks, enjoyed unlimited freedom in the expression of their views and principles, both upon theological and philosophical subjects. The government provided for the external management and discipline of the schools (§ 64), and some regulations on this subject are found in the laws of Solon. The teachers were constantly attentive to the preservation of this discipline. The rigid discipline, especially of the Lacedemonians in their early education, was celebrated in ancient times, although it was sometimes more severe than judicious; as, for instance, in the annual scourging (*διαμαστίγωσις*) of boys at the altar of Diana Orthia.

See *Craqii* (*Craig*) de Rep. Laced. 1670.—*Potter* Arch. Graec. B. II. ch. 20.—*Müller*, Hist. and Ant. Dor. Race. B. II. ch. 9. § 6.

§ 76.[t] Among the means of promoting knowledge enjoyed by the Greeks, we must mention their Libraries, some of which are celebrated in history. The first considerable collection of books at Athens was made by Pisistratus. This collection is said to have been borne away with other booty by Xerxes on his capture of that city, and to have been restored by Seleucus Nicator, king of Syria. Sylla gained possession of it when he took the city of Athens, 85 B. C. and removed it to Rome. Another library of much value is said to have been gathered by Aristotle aided by the munificence of Alexander, which also, after many accidents, according to the account of Strabo, fell into the hands of Sylla at the same time, and was carried to Rome. King Attalus and his son Eumenes collected a large library at their capital Pergamus. This contained 200,000 and according to some statements 300,000 volumes, most of which were conveyed to Egypt and added, by Cleopatra or Antony, to the still more famous library of Alexandria, and finally shared in its miserable fate. The library of Alexandria, the most celebrated of ancient times, was commenced by Ptolemy Philadelphus, and numbered among its keepers various distinguished Greeks, as Demetrius Phalereus, Callimachus, Eratosthenes, Apollonius Rhodius and Aristophanes of Byzantium. It suffered repeated disasters and losses and was again improved and enlarged; the largest number of volumes mentioned as belonging to it is 700,000. Different accounts are given of its final destruction, some ascribing it to the mistaken zeal of Christians in the time of Theodosius the Great, and

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others, to the fury of the Saracens under Omar, A. D. 642. There was also at Constantinople a large library of Latin and Greek authors, commenced probably by Constantius, the son of Constantine, and greatly augmented by Julian. Its contents gradually increased to 120,000 volumes. It was finally, together with valuable collections in the arts, committed to the flames amid the dissensions in the time of Zeno and Basiliscus, or Basilices, about A. D. 477.

See *Heeren's* Geschichte des Stud. der class. Literat. Gött. 1797.—*Heyne*, de Interitu Operum artis priscae etc. Commentat. Soc. Goett. vol. XII.—'Rheinisches Museum, No. 1.'—See also an account of an Athenian Library in Anacharsis, Ch. XXIX.

§ 77. Although the Greeks were exceedingly jealous of their national honor, and were especially solicitous to secure to their literature the merit and praise of being an original possession carried to perfection by native resources, yet they did not wholly reject the advantage resulting from acquaintance with the arts and sciences of other lands. They frequently traveled in those countries, which were most distinguished for their advancement in knowledge, especially in Egypt. To the latter the Greeks were much indebted in matters pertaining to intellectual culture, as well as in reference to their civil and religious institutions. Nor did the Greeks neglect domestic travel; they were accustomed to visit the most distinguished provinces, regions and cities, to gain personal knowledge of what might be curious or useful, and their observations were sometimes committed to writing. By such travels at home and in foreign lands, most of the distinguished men of Greece sought to increase and perfect their attainments. Here might be named, as instances, Homer, Lycurgus, Thales, Pythagoras, Solon, Herodotus, Anaxagoras, Hippocrates, Plato, Aristotle, Polybius, Strabo, Pausanias, and many others.

See *Francii* Exercitat. Acad. de peregrinatione veterum sapientium, eruditionis ergo suscepta. Lips. 1679.

IV. Of the decline of Greek Literature.

§ 78. From its brilliant state previous to the time of Alexander, Greek literature gradually declined. Among the causes were the increasing luxury and consequent effeminacy and remissness of the people, and the various internal political commotions, which followed the death of Alexander. In fact, the declension began with the first loss

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of their independence under the supremacy of Philip. And when at last they became a prey to Roman ambition, at the fall of Corinth, and when somewhat later Athens herself was plundered, partially at least, of her stores of learning and art by Sylla, the Greeks, by being wholly deprived of liberty, were bereft of their highest motives to exertion. Their native vigor and originality no longer showed itself, except in a few single efforts, and finally sunk prostrate under foreign oppression and domestic corruption.

§ 79*. It is worthy of remark that the knowledge and use of the Greek language was greatly extended after the conquests of Alexander. Many cities were built by him in the east, which were inhabited chiefly by Greeks. Before the time of Christ the language had become familiar throughout Palestine. The Latin writers bear ample testimony to the general diffusion of Greek. The words of Cicero are, Græca leguntur in omnibus fere gentibus. The Romans were obliged to adopt this for their official language, in the eastern provinces. Even when the seat of the Roman government was removed to Constantinople and a special effort was made to introduce the Latin, it was but partially successful. The Emperor Justinian found it necessary to publish his Institutes, Code and Pandects in Greek, as well as Latin, because the latter was so imperfectly understood by his subjects and civilians.

See *Gibbon's* Rom. Emp. Ch LIII, (Vol. v. p. 364, N. Y. 1822). *Horne's* Introduction to the Study of the Script. Vol. II. p. 1. Ch. I. § 2.

§ 80.* From the period whence we date the decline of Greek literature it appears less national in its character. This probably was not owing wholly to the circumstance that the Greeks were no longer their own masters. Something must be allowed for the fact, that the literature of the subsequent periods was not the growth of the native soil of Greece, but the product of places without her proper limits and remote from the scene of her early struggles and successes. It was chiefly at Rhodes, Pergamus and Alexandria, that letters were cultivated. Athens was no longer the capital and mistress of the literary world; although for a long time after her submission to Rome her schools were the resort of youth for completing their education. Even in this respect, however, she had rivals. Apollonia on the shore of the Hadriatic was celebrated for its cultivation of Greek literature, and honored as the place where Augustus finished his studies. Massilia in Gaul, now Marseilles, a little later gained still greater celebrity for its schools of science. Antioch, Berytus, and Edessa may also

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be mentioned as places where Greek was studied after the Christian era.

See *Schöll.* Hist. Litt. Gr. L. V. ch. 50.—*Heeren's* Gesch. des Stud. der griech und röm. Litt. § 28.

§ 81*. At different times during the decline of Greek letters royal and imperial patronage was not wanting. Very liberal encouragement was afforded by some of the first Ptolemies at Alexandria to all the arts and studies, especially by Philadelphus. At Pergamus, also, great efforts were made by Attalus and Eumenes to foster learning. Among the Roman Emperors, likewise, there were patrons of Greek literature. Under the Antonini there was a little fresh blooming both in Greek and Roman letters; and Aurelius Antoninus especially befriended the cultivation of philosophy and bestowed privileges upon Athens. Julian the Apostate cultivated and patronised Greek studies, and allowed considerable stipends to teachers in the schools of pagan philosophy. He is said to have erected at Constantinople the royal portico, where was lodged the library already mentioned (§ 76), and where also was established a sort of College for giving instruction in the arts and sciences. At a later period some emulation was awakened among Greek scholars in the east by the zeal and inquiries of the Arabian Caliphs, who were liberal patrons of learning, especially at Bagdad.

See *Gibbon* Hist. Rom. Emp. Ch. LIII. (vol. V. p. 367 ed. cit.)—*Heeren*, Gesch. des Stud. der griech. and röm. Litter. § 70.—*Berington*, Literary History of the Middle Ages. Lond. 1814. Appendix I.

§ 82*. In speaking of the circumstances connected with the fate of Greek literature, the suppression of the schools of Athens is usually mentioned and lamented. These schools had existed from the time of Pericles. In them the most distinguished philosophers and rhetoricians had taught numerous disciples native and foreign. While sustained they kept alive a taste and love for Greek literature and philosophy. They were only partially interrupted by the subjection of Athens to Rome, and afterwards were warmly supported by some of the Roman Emperors, particularly by Julian, who, as has just been mentioned, allowed a stipend to the teachers in them. Hadrian also is said to have furnished them with the means of procuring books. But in the sixth century they were entirely suppressed by Justinian. Although Greek literature had been declining for many centuries, and these schools had not hindered its wane, still their suppression probably hastened the entire oblivion, into which it soon fell in the west. Be-

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cause after this event there was less literary intercourse between the west and the east.

See *Enfield's* History of Philosophy, B. II. ch. ii. (vol. II. p. 327. Dubl. 1792.) *Gibbon's* Hist. Rom. Emp. ch. XL. 7. (vol. IV. p. 90. N. York, 1822).—*Meursius*, Fortuna Attica, ch. viii. p. 59. in tom. I. opp.

§ 83.* The essential and fundamental contrariety of the Christian religion to the whole spirit of pagan philosophy and mythology, is a circumstance proper here to be noticed. It was not at all strange that Christians should neglect to study the pagan writings, except as they wished to arm themselves for the defence of their own faith. Opposition to the cultivation of heathen literature early appeared, but there was not perfect agreement among the Fathers on the subject. The council of Carthage, A. D. 398, formally condemned it. Yet many distinguished Fathers recommended the study of Greek learning. Basil wrote a treatise in favor of it. Origen carefully taught it, and was applauded for the same by one of the most eminent of his disciples, Gregory Thaumaturgus. The general disrelish for every thing connected with paganism, nevertheless, would naturally tend to accelerate the growing neglect of the productions of Grecian literature.

The Christians had their seminaries designed for the education of the maturer class of youth, and such especially as were to become religious teachers. But the sacred scriptures were the basis of instruction.

See *Enfield's* Hist. Phil. B. VI. ch. ii. (p. 276 ed cit.)—*Mosheim's* Ecc. Hist. by Murdock, vol. I. p. 100.—*Hallam's* View of Europe in the Middle Ages. chap. IX. P. I.—*Prof. R. Emerson*, On the Catechetical School, or Theological Seminary, at Alexandria. Bibl. Repos. No. xiii.

Nothing in the above remarks implies that Christianity has been in its influences unfavorable to the progress of mind. On the contrary it has unspeakably elevated the human intellect, and advanced, on the whole, more than any other cause, the interests of science and literature. It proposed and has accomplished a mighty mental revolution, opening wider and more extensive channels of thought, imparting keener sensibility to the feelings of the heart, and giving ample scope to all the noble energies of man. The happy results of this will go on accumulating to the end of the world.

On the influence of Christianity upon Society, see *Christ. Spect.* Vol. V. p. 409. On its influence upon Literature, see *Schlegel's* Hist. Lit. Lec. 4 and 6.—*Villers's* Ess. on the Reformation.—*Christ. Spect.* Vol. VI. p. 57.

§ 84.* The great loss of classical manuscripts after the Christian era, is justly regretted by all. The chief source of this loss was the destruction of the great libraries, which has been previously mentioned (§ 76). Private hostility to the writings of particular authors occasioned some losses. It was a custom both with the Greeks and the Romans to sentence the writings of individual authors to the flames as a kind of punishment or to hinder the circulation of objectionable

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sentiments. The practice was adopted in the Christian Church. In the middle ages this hostility was in some instances directed against Classical Authors, and different emperors at Constantinople are said to have been induced to burn the existing copies of several of the ancient poets.

Some loss also may be ascribed to private negligence and ignorance, if we may conjecture from the statement, which asserts that three of the lost *decades* of Livy were once made into rackets for the use of a monastery.

Another way in which such losses occurred, was by obliteration. The papyrus becoming very difficult to procure after Egypt fell into the hands of the Saracens in the 7th century, and parchment being thereby rendered more costly even than before, copyists very naturally began to seek some remedy. They devised the expedient of obliterating the writing on an old manuscript. The parchment, after the obliteration, was used again, and thus the manuscript, which originally contained perhaps some valuable work of a Greek or Roman author, received in its stead, it might be, the absurd tales of a monk, or the futile quibbles of a scholastic.

See *Horne's* Introd. to Study of Hol. Scrip. vol. II. P. 1. ch. II. Sect 2.

§ 85.* It would be foreign from the design of this glance at some of the circumstances attending the decline of Greek letters to notice particularly the civil history of the Greeks after the Christian era. Let it suffice to observe, that they underwent a series of political changes, very few of which were calculated to exert any beneficial influence upon learning, while many of them were exceedingly unpropitious. Among the former the removal of the Roman Court to Constantinople was probably the most favorable, Among the latter may be mentioned the early inroads of the barbarians, the encroachments of the Saracens, the capture and plunder of Constantinople by the Latins, the internal dissensions after the recovery of the capital, and finally the attacks of the Turks, which were renewed from time to time until the final overthrow of the Greeks, A. D. 1453. By the various disasters thus suffered, the supremacy of the Greek Emperors was ere long confined to a narrow corner of Europe and at last to the suburbs of Constantinople, and here learning found its only refuge.

See *Berington's* Lit. Hist. of Middle Ages. Appendix 1.

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V.—Of the Remains and Monuments of Grecian Literature.

§ 86. Besides the many valuable works, which have been preserved either entire or in part, and published since the restoration of learning, and the invention of the art of printing, there are extant still other written monuments of Grecian antiquity an acquaintance with which is important, not only to the antiquarian, but to every lover of literature. We may arrange these under three classes, *Inscriptions*, *Coins* and *Manuscripts*; although the latter is far from being of so ancient a date as the two former.

I.—Inscriptions.

§ 87. The study of inscriptions (*ἐπίγραμμα*, inscriptio, titulus), is of great utility in gaining a knowledge of language, and an acquaintance with criticism, history, chronology, and archæology. Considered as public and contemporary monuments they form a class of historical evidence most worthy of credence. Therefore since the revival of letters much attention has been devoted to discovering, collecting, publishing and explaining inscriptions, upon which we have many writings. Some of the principal works relating to Greek inscriptions we will here name.

Marmora Arundeliana s. Oxonienfia. ex ed. *Humphr. Prideaux*, c. n. *Seldeni* et *Lydiati*. Oxon. 1676. fol. Ed. II. cur. *Mich. Maittaire*. Lond. 1732. fol. rec. ed. a *Rich. Chandler*. Oxon. 1763. fol.—Marmorum Oxoniensium inscriptiones Græcæ, cura *Gul. Roberts*. Oxon. 1791. 8.—*Edm. Chishull*, Antiquitates Asiaticæ. Lond. 1728. fol.—Inscriptiones Atticæ, nunc demum ex schedis *Maffei* editæ ab *Ed. Corsino*. Flor. 1752. 4.—Inscriptiones antiquæ, pleræque nondum editæ, in Asia minori et Græcia, præsertim Athenis collectæ. Exscripsit et edidit *Rich. Chandler*. Lond. 1774. fol.—Sylloge Inscrip. Ant. Græc. et Lat. Ed. *F. Osann*. Jenæ. 1822.—*Boeckh*, Corpus Inscriptionum Graecarum. Berol. 1825. fol.—The following may also be mentioned.—*E. D. Clarke*, Greek Marbles at Cambridge. Camb. 1809, 8.—*E. I. Burrows*, Elgin Marbles. 8.—*Visconti*, on the Elgin Marbles. 8.—*Combe's* Ancient Marbles. 4 Parts. 4.—*Rose*, Inscriptiones Graecae Vetustissimae. 8.

§ 88. These inscriptions are found upon columns, altars, tombs, vases, statues, temples and other ancient edifices. Their design is to narrate some memorable event, or to point out the use and meaning of the object bearing them. Ordinarily they were in prose, sometimes in verse. The Greek inscription was expected to unite beauty, perspicuity and vigor. It was from this circumstance and from its taking sometimes the poetical form, that the name of epigram (*ἐπίγραμμα*) was applied to the species of poetry so called, designating a short poem or stanza, which expresses clearly and forcibly an ingenious, pithy sentiment.

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§ 89. In order to form a correct judgment and decision upon inscriptions there is need of much critical care and examination, that we may not be deceived by pieces of doubtful authority or by false copies. There must be some familiar acquaintance with what pertains to the subject, both philologically and historically. In general we should possess a knowledge of the written characters of antiquity, of the changes introced at different periods, and of what is called the lapidary style or manner of writing. We should be able by means of historical information to compare the contents of the inscriptions with the circumstances of the persons, the times and the occasions mentioned. We must be qualified also to appreciate with exactness and impartiality the proofs and explanations, that may be drawn from particular inscriptions.

Respecting the abbreviations used consult *Scip. Maffei*, Graecorum Siglae lapidariae collectae atque explicatae. Veron 1746. 8.—Also the works already named in §87.

§ 90. From the multitude of ancient Greek inscriptions, which have been discovered, copied and explained, we will here mention only some of the more interesting and important, noticing first such as are of a date prior to Alexander, B. C. 336.

1. The Fourmont inscriptions; on marbles discovered by the Abbe Fourmont at Sklabochori (Sclavo-Chorio), the ancient Amyclae, in the year 1728. More than forty were found among the ruins of a temple of Apollo; of these one is the celebrated Amyclaean Inscription. That which goes under this name, consists of two tablets which may, or may not have been connected, and is in the manner of writing called *βουστροφηδόν*. The tablets contain merely a list of the names of Grecian priestesses. The precise date cannot be fixed, but most probably the inscription may be referred back to about 1000 B. C. There have been doubts, however, respecting the genuineness of this and the other inscriptions. They are regarded as authentic by Schöll and Raoul-Rochette.

See Mem. de l'Acad. des Inscr. T. XV. XXIII.—*Heyne's* Sammlung antiquar. Aufsaetze, St. I.—Nouv. Traite de Dipl. T. I.—Knight's Ess. on Gk. Alph. Sect VI.—*Boeckh's* Corpus. Ins. Graec.—*Count Aberdeen in Th. Walpole's* Memoirs relat. to Europ. and Asiat. Turkey.—*Raoul-Rochette*, Deux lettres a myl. Comte d' Aberdeen sur l'authenticite des Insc. de Fourmont. Par. 1819. 4.

2. The Elian inscription; on a brazen or copper tablet found by Sir W. Gell, in 1813, under ground, in the region of Olympia in Elis. It is a treaty of alliance between the Elians and the Heraeans, in the Aeolic dialect. The date is supposed to be about 615 B. C. It presents the Aeolic digamma, the Elians being named *FAAEIOI*.

Museum Crit. Cambridge. Vol. I. p. 536.—*Class. Journal*, Vol. XIII. p. 113,—XXIV. p. 104.—*Schoell*, Hist. Litt. Gr. L. II. Ch. I.

3. The inscription of Midas; upon a very ancient monument, situated near the village of Doganlu, in Phrygia, probably near the ancient Nacoleia, about 30 leagues east of the ancient Cotyaeum. It is a sepulchral monument dug in the rock, and ornamented with a facade of very singular construction, near 70 feet in height. It bears two inscriptions written from right to left. They are in Pelasgic characters, as far as appears. Travellers have been able to decipher only certain words, among which are *MIΔAI* and *FANAKTEI*, *to king Midas*, which would seem to indicate a tomb of one of the kings of this name. The princes bearing this name reigned between 737 and 560 B. C. The Phrygian kings appear to have borne alternately the names of Midas and Gordius. What is singular, at the point where the facade of this monument terminates, there is an or-

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nament of striking appearance, which represents a kind of *knot*, and at once calls to mind the famous *Gordian knot*.

See *Schoell* Hist. Litt. Gr. L. III. Ch. vii.—*R. Walpole*, Travels in various countries of the East. Lond. 1820.

4. The Sigaean Inscription. This was found upon a piece of marble supposed to have once supported a statue. It has its name from the promontory and town of Sigaeum, near ancient Troy, where it was discovered by Sherard, English Consul at Smyrna, near a village church. This is also in the βουστροφηδόν manner. It specifies a gift of three vessels (κρατήρ, ὑποκρατήριον, ἠθμος), made by Phanodicus to the Prytaneum or magistrates of Sigaeum. It is referred to the period between 500 and 600 B. C.

See *Chishull*, Antiq. Asiat.—*Chandler*, Inscrip Antiq.—Nouv. Traite de Diplom.—*Shuckford's* Sac. and Prof. Hist. connected. B. IV.—The marble is now in London in the collection of Lord Elgin.—*Schoell*, Hist. Litt. Gr. L. III. ch. vii.—*Catalogue* raisonne des Insc. de la collect. de myl. Comte *Elgin*, no. 53.

There is a second Sigaean inscription, belonging to a later period, B. C. 278, which may be mentioned here. It was discovered by Lord E. W. Montagu, on a cippus of marble, connected with the walls of the same church before which the first was found. It is a decree of the senate and people of Sigaeum in honor of Antiochus Soter king of Syria and his spouse. See *Chandler*, Antiq. Asiat. p. 49.

5. The inscription called the Teian Malediction (Teiorum Dirae); by this inscription found upon a stone lying in the environs of Bodrion, the ancient Teos, the Teians devote to the infernal deities whoever may injure them by resisting their magistrates, plundering their territories, or hindering foreigners from bringing them grain. An anathema is also directed against those who may deface the inscription. It is worthy of notice that the letters are termed Φοινικήια. Its date is placed by Schöll between 450 and 500 B. C.

See *Schoell* Hist. Litt. Gr. L. III. ch. vii.—*Chishull*, Antiq. Asiat.

6. We may place next in rank several obituary inscriptions; as (*a*) that on the tables of Pentelican marble found by Galland, 1678, in a church in Athens; called sometimes the inscription of Nointel, because they were sent by him to Paris; called also the marble of Baudelot because once possessed by him; of a date about 458 B. C. and in honor of warriors that had fallen in different places: (*b*) an inscription in six distichs on a monument belonging to Lord Elgin; in honor of the Athenians slain at Potidaea when their general Callias, B. C. 432, defied the Corinthians under Aristaeus and purchased victory by death: (*c*) a catalogue of the Athenian warriors who fell in the battle of Delium, B. C. 424, where Socrates is said to have saved the life of Xenophon; it is on a large slab of marble belonging to the collection of Elgin.

(*a*). Nov. Traite de Diplom, T. I. p. 633.—Museum Crit. Cambridge, No. VI. p. 394.—Desc. des Antiques du Musee royal, par *Visconti*, et le comte de *Clarac*. Par. 1820. p. 105.—(*b*).—*E. Q. Visconti*, Lettre du chev. A. Canova, et deux memoires sur les ouvrages de sculpture dans le collect. de myl. c. d'Elgin. Lond. 1816.—*Class.* Journal, Vol. XIV. p. 185.—(*c*). *Visconti*, Catal. raisonne des insc. gr. de la coll. de myl. c. d'Elgin.

7. Next may be mentioned a number of financial inscriptions: (*a*) that discovered by Chandler in the citadel of Athens, with the letters arranged στοιχηδόν, on a mutilated stone, the remaining fragment of which was conveyed to England by Lord Elgin; detailing the expenses of the state for a full year, B. C. 424 or 414, as differently assigned by the critics: (*b*) that on the stone called the Marble of Choiseul, sometimes of Barthelemy, now in the Royal Museum; containing an account of the finances of the republic for the year B. C. 410; on the reverse of the same marble are two other inscriptions, also relating to finances: (*c*) several inscriptions among those, for which we are indebted to Fourmont, relating to the finances of Athens: (*d*) several inscriptions, pertaining to the condition or treasures of certain Athenian temples, as the Parthenon and others: (*e*) the inscription upon what is called the Sandwich marble, brought from Athens to London, 1739, by the earl of Sandwich; it is an account of monies due to the temple of Apollo at Delos, and of the expenses of the Theoria or deputation of the Athenians, and is of the year 376 B. C.

(*a*). *Chandler*, Insc. Ant. P. II. No. 2.—*Aug. Boeckh*, Staatshaushaltung der Athener. Berl. 1817. Vol. II. p. 182. (*b*). *Barthelemy*, Mem. d l'Acad. des Insc. et B. Lett. Vol. XLVIII.—*Aug. Boeckh*, Ibid. (*c*) *Boeckh*, Ib. (*d*). *W. Wilkins*, Atheniensia, or Remarks on Topog. and Build. of Athens. Lond. 1816. p. 192.—*Chandler*, Insc. Ant.—*Boeckh*, Staatsh. &c. (*e*). *Taylor*, Commentar. ad Marmor. Sandwicense. Cantab. 1743. 4.—*Barthelemy*, Anacharsis, Ch. LXXVI. Note 13.

8. Finally in speaking of inscriptions previous to the time of Alexander, we

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will refer to the two metrical inscriptions, discovered in 1810, near Athens. One is upon a marble cippus, in memory of a hero, Python of Megara, who having slain seven foes with his own hand, led back through Bœotia then hostile to Athens three Athenian tribes, who owned him as their deliverer; it is anterior to Alexander, perhaps about B. C. 356; consisting of nine hexameters, one pentameter and a fragment of another line, with the verses not separated, if we may trust to the copy sent to Paris by the French consul M. Fauvel, and not even the words distinguished. The other is of uncertain date: upon a sheet of lead, folded four times in the length and three times in the breadth (its dimensions not given by Fauvel), found in a tomb; containing a formula of incantation or enchantment against a certain Ctesias and his family, dooming them to the infernal deities. Visconti declares that nothing like this singular monument has been found among palaeographic relics. Tacitus, speaking of the evidence on which Piso was charged with causing the death of Germanicus (Annal. II. 69), says that in the house of the latter were found fragments of human bodies, not quite consumed to ashes, with magic verses, the name of Germanicus graved on plates of lead, and a variety of those spells which, according to the vulgar opinion, are of potency to devote the souls of the living to the infernal gods.' *Schöll*, Hist. Litt. Gr. L. III. ch. vii.

§ 91.[f] A greater number of inscriptions have been discovered, which belong to later periods in the history of the Greeks. We will now mention some between the time of Alexander and the Christian era.

1. The inscription on the pedestal of a statue to Jupiter Urius. The pedestal was found by the English travelers Wheler and Spon in a private mansion in Chalcedony, and was conveyed to London. The inscription consists of four distichs, presenting not only the name of the Divinity to whom the statue was erected, but that of the artist also, *Philon*, son of Antipater, the one employed by Alexander to execute the statue of Hephaestion. The date is of course about 330 B. C.

This monument is the more interesting on account of its relation to a passage in Cicero (Verr. IV. 57). In speaking of the spoliations committed by Verres, he says, there were three celebrated statues of Jupiter surnamed by the Greeks Οὔριος, all of the same kind, one originally found in Macedonia and removed by Flaminius to the Roman Capitol, another still standing at the entrance of the Thracian Bosphorus (in Ponti ore et angustiis), and the third that seized by Verres at Syracuse. These statues have all perished, but the pedestal above mentioned undoubtedly supported the second of them, which stood at the entrance of the Bosphorus.

This inscription is found in *Chandler*, Antiq. Asiat. p. 48. See also the Miscellanea of *Spon*. p. 332. the Voyage of Wheler, p. 299; the Analecta of *Brunck*; the Anthology of *Jacobs*. A more correct copy, taken by F. Osann, is inserted in *Fr. T. Friedemann* and *J. D. G. Sabode*, Miscellanea max. part. critica. Hildes. 1822. vol. i. p. 268.

2. The inscriptions on the Herculanean tablets. In 1732, at or near the site of the ancient Herculaneum, two brazen or copper plates were found below the surface of the earth. They are interesting as among the most authentic monuments of the Doric dialect. One of the tablets gives the dimensions and geometric or geodetic description of a portion of land consecrated to Bacchus and the contract for it. The second contains the description of another portion of land pertaining to Minerva Polias. The plates are now in the Museum of Portici; the second is broken into two pieces, one of which was formerly conveyed to England. The inscriptions are assigned to a date a little prior to B. C. 300.

See *Mich. Maittaire*, Fragment. Britannicum tabulae Heracleensis, 1736.—*Alex. Sym. Mazochi*, Commentar. in aeneas tabulas Heracleenses. Nap. 1754. Fol.—*Winkelmann*, Sendschreib. von den Herculanisch. Alterthuemern. (Werk. Bd. II. § 6)—*Heynii* Opusc. Acad. V. II. p. 233.—*Webb's* Account of a copper plate &c. discovered 1732 near Heraclea. Lond. 1732. 4to.—*Pettingal*, Inscription on the copper table discovered near Heraclea, 1760. 4to.

3. The inscription which may be called the Olbian decree.[g] It is interesting as a palaeographic monument of the Greek colonies on the shores of the Euxine;

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and also as furnishing some historical and geographical facts. It is a fragment, of nearly two hundred lines in two distinct parts, of a decree of the senate and republic of Olbia, a Greek city on the Hypanis or Bug, in honor of one Protegenes, magistrate and benefactor of the city. It is engraved on a cippus of marble which is preserved at Stolnoïe, in the government of Tchernigov, Russia. Its date is not certain, but has been placed between 278 and 250 B. C.

The inscription was published by *P. de Kaeppen* in the Wiener Jahrbucher der Literatur. vol. xx. 1822.—also in the work, Nordgestade des Pontus, Wien. 1823. 8.—It appeared likewise under the title Olbisches Psephisma zu Ehren des Protegenes. Wien. 1823 8.—*Malte Brun* has a translation of it in French, with corrections and observations, in the Annales des Voyages. Vol. xx. p. 192.

4. The inscription called the Chronicon Parium, in the collection of Arundelian, or Oxford Marbles, brought to England from the island of Paros, by Thomas Howard earl of Arundel, and given by him to the University of Oxford. It is a monument of great value in reference to Grecian Chronology, as 'it fixes the dates of the most remarkable events from the time of Cecrops down to the age of Alexander the Great.' Its date is supposed to be about 268 B. C.

The editors, *Selden*, *Prideaux*, and *Mattaire* have made learned researches upon this subject; so also *Palmerius* in his work entitled Exercitat. in Auctores Graecos. Ultraj. 1694.—*Robertson* more recently has endeavored to raise doubts concerning the authenticity of these inscriptions, in a work entitled, The Parian Chronicle, with a dissertation concerning its authenticity. Lond. 1788. In opposition to this, see *Hewlett's* Vindication of the authenticity of the Parian Chronicle. Lond. 1788. 8; *Porson's* Review of Robertson's Dissertation in the Monthly Review, 1789. p. 690.—and Die Parische Chronik, &c. by *Ch. F. Ch. Wagner*. Gott. 1790. 8. The Chronicle was first published by *Selden*, Marmora Arundelliana, Lond. 1628. 4; afterwards by *Prideaux*, Marmora Oxoniensia. Oxon. 1676; *Mattaire*, Marmora Oxoniensia. Lond. 1732. Append. 1733; *Chandler*, Marmora Oxoniensia. Oxon. 1763. The latest edition is by *W. Roberts*. Oxf. 1791. It is found with an English version in *Hale's* Analysis of Chronology.

5. We may notice here the Milesian inscription. It was found and copied by *W. Sherard*, among the ruins of a temple of Apollo Didymaeus, near Miletus. It is a letter of Seleucus Callinicus, king of Syria, and his brother Antiochus Hierax, king of Asia, addressed to the overseers of the temple, when, 243 B. C. they had made peace with Ptolemy Euergetes I. king of Egypt. It is accompanied with a catalogue of presents consecrated by them to the god.

See *Chishull* Antiq. Asiat. p. 65.—*Schoell* Hist. Litt. Gr. L. iv. Ch. xxvi.

6. The inscription of Cyretiae. It was discovered in the valley of Titareseus, not far from Larissa in Thessaly, by Col. Leake, who published a notice of it in the year 1815. It is interesting as a monument referring to the Roman conquests in Greece. It is a letter of Titus Quintius Flaminius, addressed to the people of Cyretiae, bestowing certain favors upon them. It is without date, but is assigned to about 195 B. C.

This inscription was published by *Visconti* in the Journal des Savans. 1816. p. 21.—Also by *Leake* in the Classical Journal. Vol. XIII. p. 158.

7. One of the most interesting inscriptions is that known by the name of the Rosetta Inscription, or the Rosetta Stone. It was discovered during the expedition of Buonaparte in Egypt about the year 1800. As a party of French troops were digging for the foundations of a fort at Rosetta, they disinterred a large block of black basalt, containing the remains of *three* inscriptions. This stone afterwards fell into the hands of the English and was deposited in the British Museum, London. A considerable part of the first inscription was wanting; the beginning of the second, and end of the third were mutilated. The third only was in Greek.

It is a sort of decree of the Egyptian priests in honor of Ptolemy V. Epiphanes, of the year in which he began his reign, B. C. 193. It recounts the memorable deeds of his minority, and pledges the erection of a statue to him in every temple; and, what is specially remarkable on account of the results to which it has led, adds, that this decree was ordered to be engraved in three different characters, viz. the Greek, the Enchorial, i. e. the common Egyptian letter, and the Sacred or Hieroglyphic. This triple inscription, therefore, presents a specimen of hieroglyphics with an authentic translation; and is the foundation of the celebrated discoveries of Champollion (§ 16). The proper names, Ptolemy and Cleopatra, occurring in the inscription furnished the clue, and the phonetic hieroglyphs which form these names were first discovered. By means of these hieroglyphs, other names of Grecian kings and queens written in hieroglyphics were

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deciphered, and thus at length the value of all the phonetic pictures or signs was ascertained.

For a more full account of the various efforts and steps connected with this discovery, see *Schoell*, Hist. Litt. Gr. L. IV. ch. XXVI.—*Stuart's* Translation of *Greppo*, cited § 16.—*Amer. Quarterly Review*, No. 2.—Foreign Quarterly Rev. No. 2.—Edinburgh Review, Nos. 89, 90.—Supplement to Encyclopædia Britannica, Art. Egypt.

The Greek inscription was published by *Granville Penn*, under the title, The Greek Version of the Decree of the Egyptian Priests, &c. from the stone inscribed in the sacred and vulgar Egyptian, &c. Lond. 1822.—Subsequently, the three inscriptions were engraved by the London Society of Antiquaries, each inscription of its original size. From these engravings lithographic copies were published under the title, Inscriptio perantiqua &c. in lapide nigro prope Rosettam invento &c. Monachii, 1817. fol.—A copy of the inscription is also contained in *F. Schlichtegroll*, Ueber die bey Rosette gefundene dreyfache Inschrift, Munchen, 1818.

8. The inscription on the Marbles of Cyzicus. The French Consul, de Peysonnel, in the latter part of the last century conveyed to France a number of marbles which are known by this name. The exact date of their inscriptions is not ascertained; but they are monuments belonging to the period of the Macedonian supremacy, not long before that of the Romans. The most interesting of the inscriptions is a decree of the senate and people of Cyzicus, passed on the request of three colleges of Priestesses, authorizing the erection of a statue in honor of a priestess of Cybele.

See Recueil d' Antiquites by Count *de Caylus*, Vol. II p. 198.

In connection with the marbles of Cyzicus, it may be proper to refer to a marble found at the site of ancient Cius which was near to Cyzicus. It was removed to France by Count de Choiseul—Gouffier, and is now in the Royal Museum. The inscription consists of nine hexameters well preserved and two nearly effaced. The date is uncertain, but belongs to the time of the Ptolemies in Egypt; and the inscription is chiefly interesting as illustrating the connection between several of the Egyptian deities and those of the Greeks.

It was published inaccurately, by *Pococke*, Inscrip. p. 30. and by *Muratori*, Inac. Antiq. tome. I. p. 75. Afterwards three times by *Jacobs*, Anthol. Vol XII. p. 296. Vol. XIII. p. 796. Anthol. Pal. Vol. II. p. 668.—See also Catal. d' Antiques etc. formant la collect. de feu M. le Comte de Choiseul-Gouffier par L J. J. Dubois. Par. 1818. 8. p. 74.

9. The Acarnanian inscription. It is on a stone discovered by Pouqueville, at Actium, in 1813, and has acquired celebrity from its having found a learned expositor in France. It pertains to the time when the Roman armies appeared in Greece. It is a decree of the senate and people of Acarnania, proclaiming the brothers, Publius Acilius, and Lucius Acilius, as their friends and benefactors.

The comments of *Boissonade* on this inscription are found in his edition of the letters of *Lucas Holstenius*, Paris, 1817. 8.

10. The inscription called the decree or Psephisma of Cuma. It belongs to the time of Augustus. It is a decree of the senate and people of Cuma in Aeolia, in honor of Lucius Labeo, a Roman citizen, who refused divine honors and the title of κτιστης proposed by them, and to whom therefore they determined to erect statues and assign the first place at public spectacles. It consists of sixty lines, and was the largest inscription of the kind known to have escaped the ravages of time before the discovery of the Olbian decree (3).

See *Comte de Caylus*, Recueil d' Antiquites, Vol. II. pl. 58. p. 179.

§ 92ᵗ. Of the Greek inscriptions which have been preserved belonging to periods subsequent to the Christian era, we will name but a few.

1. That on the tablet called the Marble of Colbert. This tablet is two feet six inches long and one foot six inches wide; it was found at Athens in the 17th century. The inscription belongs to the reign of Tiberius. It is interesting as it contains a list of the magistrates of Athens, the archon, the basileus or king,

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the polemarch, the thesmothetae, the heralds, &c., who were in office in the Consulship of Drusus, A. D. 15.

A faulty copy of this inscription is found in *Spon's* Voyage, Vol. III. p. 106; one more correct in *Montfaucon*, Palæogr. Gr. p. 146.

2. The inscription respecting the Galatian spectacles. It was discovered by Tournefort at Ancyra in Galatia, and belongs also to the reign of Tiberius. It commemorates the games and sports given to the people of Galatia during the space of a year. The first part of the inscription, which probably contains the date and occasion of the shows, is illegible. This inscription may be found *Montfaucon*, Palaeog. Gr. p. 154.

3. The Egyptian inscriptions in honor of Roman emperors. Several have been discovered; as (*a*) that on the portico of the celebrated temple of Isis at Tentyra, near modern Denderah, in honor of Augustus (as interpreted by Letronne); (*b*) that on a temple at Tentyra, dedicated to Venus, in honor of Tiberius; (*c*) that in honor of Nero found in the vicinity of the Pyramids; (*d*) those in honor of Trajan, one upon a portico at Chemnis or Panopolis, another on a gate of a temple of Isis and Serapis at Cysis, in the grand Oasis; (*e*) that on the pedestal of the celebrated column called *Pompey's Pillar*, supposed by many to be in honor of Diocletian.

(*a*) *Hamilton* Aegyptiaca.—*Letronne*, Recherches &c. p. 155. *Champollion-Figeac* Lettre a M. Fourier, sur l' Insc. grecque de Denderah. Grenoble, 1806.—Amer. Quarterly, Vol. IV. (*b*) *Niebuhr*, Inscriptiones Nubienses.—Letronne, Recherches &c, p. 172. *Hamilton*, Aegyptiaca, p. 206. (*c*) Letronne p. 388. Quarterly Review, 1821. p. 179. (*d*) Letronne p. 192, 219.—Classical Journal, 1821. (*e*) Classical Journal Vol. XIII. *E. D. Clarke's* Travels in various countries, &c. P. II. Sect. II. Ch. VII.

4. The inscriptions on the pillars of Herodes Atticus. These two pillars, of green marble (*cipollino verde*) called by the ancients marble of Carystus, were found at the beginning of the 16th century, on the Appian Way, about 3 miles from Rome, near the place called Triopium. They were removed to the gardens of Farnèse, and are often called the Farnesian Columns. One of the inscriptions consecrates a certain portion of land to Ceres and Proserpina, and the other states that the land was the property of Annia Regilla, the wife of Herodes. The former, in which the ancient Athenian manner of writing is followed, has occasioned much discussion. The inscriptions belong to the age of Marcus Aurelius Antoninus; Herodes died A. D. 185.

These inscriptions are found in *Montfaucon*, Palaeogr. Graec. L. II. p. 186;—*Lanzi*, Saggio sulla lingua etrusca, P. I. ch. 6;—Iscrizzioni greche Triopee, con versioni ed osservazioni di *E. Q. Visconti*, Rom. 1794. 4;—and in the remains of Herodes Atticus edited by *R. Fiorillo*, Leipz. 1801. 8. See also Nouv. Traite de Diplomatique II p. 634.—*Boeckh*, Corpus &c.

There are two other inscriptions very elegant relating to Herodes. They are upon two square tablets of white marble (*cipollino bianco*), the Pentelican of the ancients, quarries of which are said to have belonged to this distinguished orator. One of them was found in 1607, on the Appian way, not far from Rome; and the other a few years later in the same place. They are now in the Royal Museum at Paris. The first inscription, in thirty-nine hexameters, consecrates a sepulchral field to Minerva and Nemesis; the second in fifty-nine verses celebrates the virtues of Regilla.

These metrical inscriptions were published by *Cl. Saumaise* (Salmasius), Inscript. Herod. Attic. Par. 1619. 4. They are inserted in *J. Spon*, Miscellanea erud. Antiquitatis. Lugd. 1680. 4;—*Montelatici*, Descrizzione della Villa Borghese [where the tablets were formerly lodged in a small temple]. Rom. 1700;—*Mattaire*, Miscell. graec. aliquot Scriptorum Carmina. Lond. 1722. 4;—and in the Anthologies of *Brunck* and *Jacobs*.

II.—Coins and Medals.

§ 93. An acquaintance with ancient coins affords assistance in the pursuits of classical literature in several ways. We shall here consider them chiefly with respect to the inscriptions they bear. In this point of view, the Grecian coins, which now remain, present some of the most ancient specimens of Greek written characters, and serve for evidences of the different changes these have undergone. But the inscriptions, legends, and impressions on coins and medals may also cast

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very considerable light upon language, criticism, history, geography, chronology and even natural history.

'Such a number of events have been recorded by ancient medals, and so great has been the care of the moderns, in collecting and preserving them, that they now give great light to history. It is remarkable that history scarce makes any mention of Balbec, or Palmyra, whose ruins are so famous; and we have little knowledge of them but what is supplied by inscriptions. It is by this means that Mr. Vaillant has disembroiled a history which was lost to the world before his time. For out of a short collection of medals he has given us an entire chronicle of the kings of Syria. (History of kings of Syria, Par. 1681.)

But medals are not only, or perhaps chiefly, valuable as they are a means of preserving the knowledge of the leading events in history; they have likewise been a means of transmitting to us a more perfect knowledge of many things which we are desirous of forming an idea of, than any history, by means of verbal description, could possibly give us. We find upon them traces of *customs* and *manners*, the figures of ancient buildings, instruments, habits, and of a variety of things which shew the state of the *arts* and conveniences of life, in the age wherein the medals were struck; and many things in *nature* which historians have passed unnoticed, as being familiar in the times in which they wrote, or have omitted, as not being aware that they would ever engage the curiosity of after ages.

It is also very amusing to view upon medals the features of the great men of antiquity; which, if they were struck in an age in which the arts flourished, as is the case with many of the Roman, and particularly of the Grecian medals, we can have no doubt but that they are sufficiently exact. And even if they were struck in an age which did dot excel in the arts of painting, statuary, and carving; yet, as faces are chiefly drawn upon coins in *profile*, any person who has taken notice of *shadows*, may conceive that a very striking likeness may easily be hit off in that way. However, in general, so extremely exact are the drawings of most single objects upon the old medals of the best ages, that even those famous painters Raphael, Le Bruyn, and Rubens, thought it worth their while thoroughly to study them, and preserve cabinets of them. And indeed the generality of figures on many of the Grecian medals have a design, an attitude, a force, and a delicacy, in the expression even of the muscles and veins of human figures, and they are supported by so high a relief, that they infinitely surpass both the Roman medals, and most of the moderns.' (*Priestley's* Lect. on History).

A peculiar source of interest to the fancy in studying medals is furnished by the various symbols impressed upon them. Some of these symbols represent the ancient deities; e. g. the *laurel* is a symbol of Apollo, the *ivy* and *grape* of Bacchus, the *poppy* of Proserpine, *corn* of Ceres, the *olive* and also the *owl* of Minerva, the *dove* of Venus, a *torch* of Diana. Other symbols represent countries or cities, as *pomegranate flowers*, Rhodes; *owl*, Athens; *tortoise*, Peloponnesus; *wolf's head*, Argos; *bull's head*, Bœotia; *crescent*, Byzantium. Others represent abstract qualities or offices; as a *caduceus*, peace; a *cornucopia*, abundance; an *altar*, piety; the *mitrus*, or *twisted wand*, Augurship; the *apex*, or cap with strings, Pontificate.

§ 94. We cannot determine, with certainty, either the precise time when money was first coined in Greece, nor the country where it was first introduced. Ancient writers differ in their accounts. The point of precedence has been asserted by different authors in favor of the Lydians, the Eginetans, the Thessalians and the Phœnicians, as being the first, who used coined money. Homer makes no mention of it; which renders it probable, that during the age of this poet, or at least in the time of the Trojan war, such money did not exist, and that exchanges were made by barter, or by the use of pieces of metal, whose weight and value were determined at each exchange, or by the mer-

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chant's mark. The earliest notice of this is in a passage of Genesis (xxiii. 16) referring to the bargain which Abraham made with king Abimelech, for a portion of land.

See *Wachteri*, Archaeologia numaria. Lip. 1740.—*Eckhel*, Doctrina Num. Vet. Proleg. Cap. III.—*Jahn's* Heb. Antiquities, by Upham, § 115.—*Heeren's* Reflect. p. 193.

§ 95. Of the Grecian coins still existing, some authors regard those of Phidon, king of Argos, who lived shortly after the time of Homer, of the highest antiquity. Strabo (L. VIII.) and the Arundelian Marbles testify that this king coined money in the island of Ægina. But it is doubtful whether the silver coins stamped with his name, of which there is one in the Royal collection at Berlin, were struck during his reign, or after his death for the purpose of perpetuating his memory. The coins of Amyntas, king of Macedonia, who lived about the time of Cyrus, if genuine, may be considered as among the most ancient which have been preserved. The characters *B.AM IMT* □ *Y.M.* which we find upon their reverse, may be explained thus, *βασιλέως Ἀμμιτου Μακεδόνων*. A golden Cyrenaic coin of Demonax, who was sent from Mantinea to settle the affairs of Cyrene, in the time of Pisistratus, would be still more ancient, had it not the appearance of being a medal stamped at a later period as a memorial. When the characters upon Grecian coins are found written from right to left, it is quite probable that they are of high antiquity, particularly when the devices upon them show a rude state of art.

Of this class there are a number of coins of certain cities in Magna Græcia, as Sybaris, Caulonia, Posidonia, and some ancient Sicilian coins from the cities Leontium, Messina, Segesta and Syracuse. But there are many coins bearing the names of Theseus, Achilles, Hector, Ulysses, &c. which are certainly not of very ancient stamp.

See *W. Jacob*, Histor. Inquiry into the Production and Consumption of the Precious Metals. Lond. 1831. 2 Vols. 8. (Vol. I. p. 145.)

The following table presents a chronological classification of ancient Greek coins.—'1. Those without impression.—2. With one or more hollow indented marks on one side, and an impression in relief on the other.—Of Chalcedon on the Hellespont, Lesbos, Abdera, in Thrace, Acanthus in Macedon, those said to belong to Ægium in Achaia or Ægina, having the figure of the tortoise. This class continues from about 900 to 700 B. C.—3. With an indented square divided into segments, having a small figure in one of them; the rest blank, with a figure in relief on the obverse.—Of Syracuse and other places adjacent.—Continue from 700 to 600 B. C.—4. Coins hollow on the reverse, with figures in relief on the obverse.—Of Caulonia, Crotona, Metapontum, &c. Supposed by some to be a local coinage of Magna Græcia; but probably of equal antiquity with the former.—5. Coins in which a square dye is used on one side or both sides.—Of Athens, Cyrene, Argos, &c.—Of Alexander I. and Archelaus I. of Macedon. Disused in the reign of the latter about 420 B. C.—6. Complete coins, both in obverse and reverse, occur first in Sicily in the time of Gelo, about 491 B. C.—7. Coins of Alexander the Great and his successors. About the time of this hero the

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Greek coins began to attain to perfection, and were struck of uncommon beauty. It is remarkable, that on the coins of this monarch his own image seldom occurs. After his death many coins bore his portrait. Trebellius Pollio informs us, that some coins, particularly those of Alexander, used to be worn as amulets; and many medals are met with in cabinets bored seemingly with that intention.—8. Coins of the successors of Alexander.—Those of the Syrian monarchs almost equal the coins of Alexander himself in beauty. The Egyptian Ptolemies are somewhat inferior.—9. The coins of the Arsacidæ of Parthia done by Greek workmen.—10. The Greek imperial coins, being such as have the head of an emperor or an empress: such as have not these impressions being classed with the civic coins, though struck under the Roman power. None of the imperial coins occur in gold. Of silver there are those of Antioch, Tyre, Sidon, Tarsus, Berytus, Cæsarea. The Greek imperial brass coins are very numerous. A series of almost all the emperors may be had from those of Antioch, with a Latin legend on the obverse and Greek on the reverse.'

§ 96. The number of Grecian coins of gold now existing is not great; probably there is not one Attic gold coin whose genuineness can be proved; but their variety in size and denomination, together with the testimony of authors, is evidence that many were struck. They bore the general name of *χρυσὸς σπίσημος*, gold stamped. Of silver coins we have a very large number, of different values. The most ancient of both kinds have the purest metal. Ordinary small coin, as well as memorial devices, were made of copper; and at Lacedemon, and Byzantium, of iron. The largest coin in common use, was the *Stater*, and the smallest the *Lepton*. One of the brazen or copper pieces of middling size, in most common circulation, was the *Chalcus*, of which the Lepton was but a seventh part. Of golden coins the Chrysus (*χρυσοῦς*, supp. *στατῆρ*) was one of those most in use. The Medallions, or pieces which were distributed as tokens of gratitude or flattery, at public games or other solemn festival occasions, were of a large size and usually of finer execution.

A vast number of ancient coins have been discovered. One reason of their preservation was the custom, which the ancients had of burying one or more coins with their dead to pay Charon for their passage over the Styx.

'From Phidon of Argos to Constantine I. are 36 generations: and from Magna Graecia to the Euphrates, from Cyrene to the Euxine Sea, Grecian arts prevailed, and the inhabitants amounted to about 30,000,000. There died therefore, in that time and region, not less than ten thousand millions of people, all of whom had coins of one sort or other buried with them. The tombs were sacred and untouched; and afterwards neglected, till modern curiosity or chance began to disclose them. The urn of Flavia Valentina, in Mr. Towley's capital collection, contained seven brass coins of Antoninus Pius and Eleagabalus. Such are generally black, from being burnt with the dead. The best and freshest coins were used on these occasions from respect to the dead; and hence their fine conservation. At Syracuse a skeleton was found in a tomb, with a beautiful gold coin in its mouth; and innumerable other instances might be given, for hardly is a funeral urn found without coins. Other incidents also conspire to furnish us with numbers of ancient coins, though the above-recited circumstances be the chief cause of perfect conservation. In Sicily, the silver coins with the head of Proserpine were found in such numbers as to weigh 600 French livres or pounds. In the 16th century, 60,000 Roman coins were found at Modena, thought to be a military chest hid after the battle of Bedriacum, when Otho was defeated by Vitellius. Near Brest, in the year 1760, between 20 and 30,000 Roman coins were found.'

Yet the number of different coins preserved is not so great as might perhaps be

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expected from the above remarks. The whole number of ancient coins of different impressions is estimated by Pinkerton at 80,000, and by Eckhel at 70,000; and as many of these differ from each other but very little, a collection of 30,000 might lay claim, it is said, to considerable completeness. The whole number of Greek and Roman coins has been estimated as about 50,000, including about 3,000 of gold, and 6,000 of silver, with 31,000 of brass or copper.

§ 97. Upon some Grecian coins we find Phœnician characters, or at least such as bear much resemblance to them. The character ⌶ is put for the letter *Z* sometimes, and sometimes for Ξ. Instead of Ξ we find also the character *Z*. Upon the most ancient coins the Σ often has the form Μ, and on those of later times the form *L* or *C*. And *C* is frequently used for Γ, the conbination *CIↃ* for Ω, and the character ◻ for *O*; *E* is put for *H* (the latter being employed merely as an aspirate), *O* for *OY*, Σ for *Z*, *X* for *K*, etc.

The inscriptions, particularly upon the more ancient coins, are ordinarily very brief and simple, containing only the names of the cities or princes, that struck them, and often only their initials. Upon the coins of the later Asiatic monarchs, the inscriptions are more full. They are placed sometimes around the border of the piece, sometimes in the centre of the reverse; sometimes upon both sides of a figure, a head, vessel, or the like; sometimes at the bottom, within a segment, a section line, or what is called the exergue. Inscriptions filling the whole of the reverse, are very rarely found on Greek coins.

§ 98. Upon many coins, especially those of later dates, both under the eastern and western emperors, we find a combination of Greek and Latin characters. For instance we sometimes find *S* instead of the Greek *C*, *R* instead of *P*, *F* instead of Φ. There are Greek inscriptions not only upon the coins of the states of Greece which were struck while they were in possession of their liberty, or under the government of Grecian masters, but also upon the coin of the Greek cities and provinces after their subjugation by the Romans, and likewise upon the later coins of Sicily and Magna Græcia. This renders a knowledge of the Greek language the more indispensable to every amateur in collecting medals and coins.—The coins of Greek cities under the Roman dominion sometimes have on one side a Greek inscription and on the other a Latin.

§ 99. Of the works upon Numismatics, such, that is, as will serve for an introduction to the science of coins and medals, or contain copies of the coins and the necessary explanations, we will mention here some of the principal; including such as treat of Roman as well as Grecian coins.

Ez. Spanhemii Dissertationes de praestantia et usu Numismatum antiquorum. Lond. et Amsterd. 1717. 2 Vol. fol.—*Joh. Eckhel* Doctrina Numorum

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Veterum. Vindob. 1792. ss. 8 Vol. 4.—J. C. *Rasche* Lexicon Universae Rei Numariae Veterum. Lips, 1785. ss. 10 Vol. 8.

The preceeding works are the more extensive. The following treat the subject less fully.

J. Evelyn, on Medals Antient and Modern. Lond. 1697. Fol.—La Science des medailles antiques et modernes par *L. Jobert*, avec des rem. hist. et crit. (par *Joseph Bimard, de la Bastie.*) Par. 1739. 2. Vol. 8.—*T. C. Raschens* Kenntniss antiker Münzen, nach den Grundsätzen des *P. Jobert* und des Hrn. *de la Bastie*, mit neuen Verbesserungen. Nurnb. 1778. 1779. 3 Th 8.—(*Fr. Ant. Zaccaria*) Istituzione antiquario—numismatica o sia Introduz. allo Studio degli antiche Medaglie. Rom. 1772. 8. 2. Ediz. accresciuta di una lettera del P. Paciaudi. Venet. 1793. 8.—*Erasmi Froelich* Notitia Elementaris numismatum. Cum figg. Viennae 1758. 4.—*Ejusd.* (s. n. *Debiel*) Utilitas Rei Numariae Veteris, compendio proposita. Viennae. 1733. 8.—*Ejusd.* Quatuor Tentamina in Re Numaria Vetere. Vienn. 1737. 4.—Essay on Medals, by *Pinkerton*. Lond. 1789. 2 Vol. Very valuable.—*Virtuoso's* companion and coin collector's Guide—Lond. 1797. 12.—*F. Schlichtegroll*, Annalen der gesammten Numismatik. Leipz. and Gothe 1804. 1806. 2 B. 4.—*By the same*, Geschichte des Studiums der alter Münzkunde. München 1811. 4.—*C. L. Stieglitz*, Archäologische Unterhaltungen. Leipz. 1820. 8.—*D. Sestini* Classes generales seu moneta vetus urbium, pop. et reg. ordine geogr. et chronol. descripta. Edit. 2. Florent. 1821. 4.—*Ackerman*, Numismatic Manual. Lond, 1832 12.

Of works with plates, including Greek coins, the following are among the most important. *Huberti Goltzii* de Re Numaria Antiqua Opera quae extant Universa. Antwerp. 1708. 5 Vol. fol.—*N. F. Haym* Tesoro Britanico, overo Museo Numario. Lond. 1719. 20. 2 Vol. 4.—*Io. Iac. Gesneri* Numismata Graeca regum atque virorum illust. c. commentario. Tiguri 1738. fol.—*Ejusd.* Numismata Graeca populorum et urbium. ibid. 1739. fol.—*Eiusd.* Numismata Regum Macedoniae. ib. 1738. fol.—Recueil des medailles des Rois des peuples et des villes, par Mr. *Pellerin*, avec les Supplemens. Par. 1762. 78. 10. Vol. 4. —*Magnan* Miscellanea Numismatica. Romae 1774. 4 Vol. 4.—*Milligen*, Recueil de quelques Medailles Grecques inedites. Pa. 1812—*F. E. Mionnet*, Description de medailles antiques, grecques et romains. Paris 1806—13. 6 Vol. 8.—Supplement. Paris, 1819—22. 2 vols.—Numismatiques de Voyage der jeune Anacharsis, ou Medailles der beau tems de la Grece, par *C. P. Laudon*. Par. 1818. 2 Vol. 8.—For other references see Sulzer's Allg. Theor, article *Schaumuenze.*

III.—Manuscripts.

§ 100. We must consider the copies of the prose and poetical writings of the Greeks as among the most valuable monuments of their literature. By means of these we are made acquainted, not only with their history, but also with their whole genius and character, and with the most valuable models in every variety of style. It is to the discovery of these, that we are, in great measure, indebted for the revival of letters.

Although most of the Greek writings extant, have already been published and circulated by means of the press, yet the different manuscripts which are in our possession, and particularly the more ancient, are of much value and utility to the critic.

§ 101. In point of antiquity, inscriptions and coins claim a superiority over manuscripts. Of the latter (if we except the Herculanean rolls and a few Egyptian Papyri, § 107), there does not now remain a single copy, made during the life of the author, or which was tran-

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scribed directly from the original manuscripts. The most ancient now existing, are not dated farther back than the sixth century; and but few of these can be referred to so early a date with unquestionable certainty. We must attribute the loss of the earlier manuscripts, partly to the destructibility of their material, partly to the political and physical disasters which befel Greece, and partly to the ignorance and superstition of the middle ages and the consequent contempt for these monuments of literature. The practice of obliteration also occasioned losses. Manuscripts still exist whose original writing was effaced that they might receive other compositions; such are those termed codices Palimpsesti (§ 84). Some losses must also be ascribed to the carelessness of the first publishers, who printed directly from the manuscripts and thereby spoiled them, or after committing a work to the press, viewed the manuscript as useless.

§ 102. Notwithstanding this destruction, and perhaps through the very ignorance and neglect of the owners of collections then existing, a large number of Greek manuscripts were preserved, especially in convents, abbeys and cathedrals. Some of these certainly belong to the middle ages, in which there were a few men of information and lovers of ancient literature, while others for the sake of gain employed themselves as copyists. Many of these manuscripts were written during the dawn of the revival of letters, in the thirteenth, fourteenth, and first half of the fifteenth century, for the use of colleges and of the literati. Even for some time after the invention of printing, while the art was yet imperfect and not extensively cultivated, the practice of copying manuscripts was continued.

See the work of Heeren, quoted § 76.

§ 103. To become well acquainted with manuscripts and to fix their precise dates, is very difficult. Upon this point we cannot lay down rules, which shall be applicable in every case, and perfectly decisive. There are only some general external marks, by which the age of the manuscript is to be determined with any considerable degree of probability. We must form our decision by the characters used in writing, by their size, their spaces, the direction of the letters, the abbreviations and contractions, and by the whole exterior of the manuscript.

In a question respecting the author of a work, or the age in which he lived, more reliance can be placed on the internal evidence, which is presented by the subject, the style, and the historical statements and allusions. Sometimes we find the name of the author, and the date

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of the copy, at the close of the manuscript, but usually only the name of the transcriber. Often we may be satisfied from internal evidence, that a work was not composed by the reputed author, while we are still unable to point out the real author, or the writer of the manuscript.

§ 104. We shall here limit ourselves to a mention of some of these external signs for the sake of example. The most ancient Greek manuscripts, as well as inscriptions, are written in capital letters, (literæ unciales), without any space between the words, and without signs of punctuation. Accents and aspirates were not introduced till the 7th century; the capital letters in the 8th and 9th were a little longer and had more inclination and slope. At this period they began to make contractions, and a smaller style of writing commenced. After the 12th century, new characters and abbreviations were introduced, and greater variety appeared in the forms of the letters. The best manner of becoming acquainted with these characteristics, is by the study of the manuscripts themselves. They may be learned also by means of the patterns, which *Montfaucon* has given in his *Greek Palæography*. These marks, however, it must be remembered, are not an invariable and infallible criterion of the age of a manuscript. Often, in later times, transcribers strictly imitated the ancient copies, and preserved all their peculiarities unchanged.

See *B. Montfaucon*, Palaeographia Graeca. Paris, 1708, Fol.—*Pfeifer*, ueber Buecher-Handschriften (§ 53).—*Mannert's* Miscellanea, meist diplomatisch. Inhalts, Nuernb. 1796,—Graeca D. Marci Bibliotheca cod. manuscript. (auct. *A. M. Zanett.* et *A. Bongiovann.*) Venet. 1740. Fol.

§ 105. A very profitable use may be made of an extensive knowledge and diligent study of ancient manuscripts. They are of service to the critic in determining, correcting, and confirming the readings of printed books; and there is often something to be gleaned even from the copies already examined by others. By comparing manuscripts we may be prepared to fill up blanks, to discover false insertions, and to rectify transpositions. And such an examination may give rise to many critical, philosophical, and literary observations. Writings may be found also, in searching over the libraries of convents, which have never been published, and which may have hitherto escaped the eye of the learned. But to profit by the advantages presented by this study, much previous knowledge of language, criticism, bibliography and literary history is necessary.

§ 106. It is to the assiduous application of many votaries of classical literature, after the revival of letters, in the discovery, examination and comparison of ancient manuscripts, that we are indebted for the

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best editions of the Greek and Roman authors. Although their attention was confined chiefly to the criticism of the text and the settlement of readings, it was laying the foundation for all useful criticism upon the matter and contents, which must depend for its basis and certainty on such previous researches. The editions thus prepared, in connexion with the prefaces and commentaries accompanying them, will serve, much better than any rules which can be given, as guides in similar efforts, and as suggesting the best methods of treating this whole subject.

§ 107. The following may be mentioned as among the oldest Greek manuscripts that are known; the *Codex Alexandrinus*, the *Codex Vaticanus*, the *Codex Cottonianus*, and the *Codex Colbertinus*, a *manuscript of Dioscorides*, preserved in the Imperial Library at Vienna, and another in the Library of the Augustines at Naples. All these manuscripts are in the uncial letter, without accent or marks of aspiration.—To these must be added the *Herculanean Rolls*, and the *Egyptian Papyri*.

1. The Codex Alexandrinus consists of four folio Volumes, containing the Septuagint version of the Old Testament, with the Apochryphal books, the New Testament, and some additional pieces. It is preserved in the British Museum, at London. 'It was sent as a present to King Charles I. from Cyrillus Lucaris, a native of Crete, and patriarch of Constantinople, by Sir Thomas Rowe, ambassador from England to the Grand Seignior in the year 1628. Cyrillus brought it with him from Alexandria where it was probably written.' It is referred by some to the fourth century, but by most is considered as belonging to the sixth. It is written without accents or breathings, or spaces between the words, and with few abbreviations. An exact fac-simile of the part containing the N. Testament was published by Dr. Woide, Librarian of the Museum, in 1786. In 1812 a fac-simile of the part containing the Psalms, was published by Rev. H. H. Baber; who was subsequently authorised to publish the rest of the Old Testament at the expense of the British Parliament.

The Codex Vaticanus, contains the Old Testament in the Septuagint version, and a part of the New. It is lodged in the Vatican Library at Rome. It is written on parchment or vellum, in three columns on each page, with the letters all of the same size except at the beginning of a book, without any division of words, with but few abbreviations. Some critics have maintained that it was written as early as the fourth century; but others refer it to the sixth or seventh.

The Codex Cottonianus was brought from Philippi by two Greek bishops, who presented it to Henry VIII. It was placed in the Cottonian Library, and a great part of it was consumed by fire in 1731. The fragments are deposited in the British Museum, and are in a very decayed state. It is considered as the most ancient manuscript of any part of the Old Testament now extant, being generally ascribed to the fourth century or the very beginning of the fifth. It was decorated with numerous paintings, or illuminations.

The Codex Colbertinus contains a part of the Septuagint. It once belonged to the collection called the Colbert Mss. but is now lodged in the Royal Library at Paris. It is thought to be a part of the same manuscript with that now in the Library of the Academy at Leyden, termed Codex Sarravianus. They are referred to the fifth or sixth century.

On the whole subject of the Greek Sacred Mss., see *Horne's* Introd. Vol. II. P. 1. ch. II. Sect. II.

2. The manuscript of Dioscorides in the Library at Vienna is a very curious monument. It was purchased at Constantinople for Maximilian II. by Busbe-

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quius, who went, about 1550, an ambassador to Turkey. It is said to have been written by Juliana Anicia, the daughter of Flavius Anicius Olybrius who occupied the imperial throne of the west, A. D. 472. It is ornamented with miniatures representing plants, birds and serpents, and the portraits of celebrated physicians of antiquity. It is described by Lambecius; Commentariorum de augustissima bibliotheca Caesarea-Vindobonensi libri VIII. Vindob. 1665—1679. 8 vol. fol.—The other copy, once in the Library at Naples, is now in that of Vienna and is considered as of about the same antiquity as the former.

See *Schaell's* Hist. Litt. Gr. L. 5. ch. 71.

3. The Herculanean Rolls, (*papyri*) found in excavating Herculaneum, are more remarkable for their antiquity than for their real value, so far as at present known, although they amounted to 16 or 1700 in number. Most of them were too much injured to be unrolled and deciphered, many of them crumbling to dust under the hand of the operator. Very great interest and the most sanguine expectations were awakened in the literary world on their first discovery. But the first fruits of the indefatigable toil in unrolling and deciphering were very far from meeting these high hopes, the treatise of Philodemus on music being of little value. Piaggi and Merli, Mazocchi, Sickler, and Sir Humphrey Davy successively applied their labors and experiments with but poor success.

See *Cramer's* Nachrichten zur Geschichte der Herkulanisch. Entdeckungen. Halle. 1773.—*Bartel's* Briefe uber Kalabrien and Sicilien.—Herculanensium Voluminum quae supersunt. Neap. Vol. I, 1793. Vol. II, 1809.—Ausonian Magazine, No. I.—Quarterly Review, Vol III.

4. Several *papyri* with Greek writing on them have been found in Egypt, which are of more ancient date than any other known manuscripts. They exhibit the earliest use of the cursive Greek letter.

Three are dated before Christ. The earliest was brought to Europe by M. Casati in 1822 and belongs to the Royal library of France. It is sixteen and a half feet long and eight inches deep, and contains 505 lines. Its date corresponds with the year 113 B. C. It is merely a contract or deed of the sale of a portion of land near Ptolemais. The next in point of antiquity contains a similar contract, with a date corresponding to 104, B. C. It was found in a tomb, and has exercised in its deciphering the care of Aug. Böckh, Phil. Buttman and Imm. Bekker. That which is ranked next in age, treats of the payment of certain funeral charges, and is remarkable for containing besides the Greek, an Egyptian writing in the same character as appears in the Rosetta Inscription, called *enchorial* (ἐγχώρια.) Its date is judged to be 82. B. C. Two other *papyri* are described as written in the second century after Christ, and all the rest that are known as written in the fifth or later.

See *Schaell*, Histoire de la Litt. Grec. L. Ch. 50.—*Boeckh* Erklaerung einer aegypt. Urkunde in Griech. Cursiv-schrift &c. Berlin 1821. 4.—Journal des Savans. 1821. p 537. 1822. p 556.—*Nic. Schow*, Charta papyracea graece scripta Musei Borgiani Veletris. Rom. 1788. 4.—

A number of papyri have also been found containing only Egyptian characters, enchorial or hieroglyphic. Fac-similes of several of these are given in the Atlas illustrating the Travels of *Denon* in Egypt. The same work notices a manuscript on cloth, the envelope or wrapper of a mummy, consisting of nineteen pages, separated and bordered by as many vignettes. Parts of the writing in these manuscripts are done in red ink. The pictures are in different colors.

§ 108. It may be proper here to mention some of the principal libraries, which contain the finest collections of Greek manuscripts. In *Italy*, The king's library, and library of the Augustine convent at *Naples*. The Royal library at *Turin*. The Vatican library, and some private libraries at *Rome*. Cathedral library at *Bologne*. Library of St. Mark, and several private collections at *Venice*. That of the Medici at *Florence* contains one of the most extensive collections of this kind. The Ambrosian library at *Milan*.—In *Spain*, The library of the Escurial.—In *France*, The Royal or National library at *Paris*,

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which contains the Mss. once belonging to several other libraries.—In *England*, The libraries at *Cambridge*. The Bodleian library at *Oxford*. The British Museum at *London*.—In *Germany*, The imperial library at *Vienna*. That of the elector of Bavaria at *Munich*. The library of the council or senate at *Augsburg*. The libraries of the University and Senate at *Leipsic*. The libraries of the Dukes at *Weimar* and *Wolfenbuttel*. The Royal library of *Berlin*. That of the elector of Saxony, at *Dresden*.—In *Denmark*, The Royal library at *Copenhagen*.—In *Holland*, The University library at *Leyden*.—In *Russia*, Library of the Synod at *Moscow*.

The Royal Library at Paris contains 70,000 Mss. of various kinds; the Vatican at Rome 30,000; the Ambrosian at Milan, 15,000.--Details on the subject of Greek Mss. may be found by consulting the following works. *Bern. Montfaucon*, Recensio Bibliothecar. Crærarum, in quibus manuscripti codices habentur, in his Palaeographia Graeca (§ 104).—*Ejusd.* Bibliotheca Bibliothecarum manuscriptorum Nova. Par. 1739. 2 Vols. Fol.—*F. Eckard*, Uebersicht der Oerter, wo die bekanntesten griech. Schriftsteller gelebt haben; und Grundlage zur Geschichte der Bibliotheken, wodurch jene in Handschriften sind erhalten worden. Giessen. 1776. 8.—For some Remarks on the Libraries of Greece, whence Mss. have been obtained, see Travels by *E. D. Clarke*, N. York. 1815 Vol. iv. append. No. 6. where is also a Catalogue of the Mss. in the Library of Patmos.—Cf. Class. Journal. Vol. vii.

In the case of most of the libraries mentioned there are catalogues of the Mss. preserved in them. The most valuable of these catalogues are such as give not only the simple name and title, but also critical and historical notices of the character of the manuscripts, their authors, age, rarity, price &c. see, e. g. Catalogus Bibliothecae Bunavianæ. Lips. 1750—56. 7 vols. 4.—*Bondini's* Catalogue of Mss. in the Library of the Grand Duke at Florence. 1764--93. 11 vols. Fol.—Notices des Manuscrits de la Bibliothèque du Roi. Par 1787—1818. 10 Vols. 4.—Comp. *Mohnike*, Geschichte der Literatur der Griechen and Römer.

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ARCHÆOLOGY OF ROMAN LITERATURE.

I.—Of the sources of Roman culture.

§ 109. We have no authentic history of the first inhabitants of Italy. The later Romans themselves knew but little in regard to this subject, as there did not remain any monuments of the early ages; those which had been preserved at Rome having been destroyed at the capture and burning of that city by the Gauls, B. C. 390. This uncertainty has given rise to many fables. The Romans commonly traced their own descent from the Trojans, a colony of whom under Aeneas amalgamated with the Aborigines or most ancient inhabitants of Italy.

Different accounts are given of the origin of the name Italy, *Italia*. Some derive it from Italus, said to be a chief who came from Arcadia, or Oenotria, and established a colony and kingdom;—considered by many, however, to be a fabulous personage, (*Virg.* Aen. 7. 178. Thuc. 6. 2.) Others derive it from the term *ἰταλὸς*, a *calf*, applied to the country from the herds of young cattle found in it by the Greeks (*Varro*, de Re Rust. ii. 5. *Gell.* Noct. Att. xi. 1. *Dion. Hal.* i. 35).—The name seems to have been first applied to the southern extremity of the peninsula, to the province called Calabria ulterior, and afterwards extended so as to include the whole land as far as the Alps (*Arist.* Pol. vii. 10. *Schoell*, Hist. Litt. Rom. Int. p. 4).

The question whence Italy received its population has been much agitated. Two theories or systems have been strenuously defended, called the *oriental* and the *northern*. The former system maintains that the early inhabitants of Italy came from the east, from Greece, Asia Minor, Phoenicia, or Egypt, according to different advocates of the theory. The other system admits an eastern origin of all the inhabitant of Europe, but maintains that Italy received its population directly from the northern or Celtic tribes.—See *J. Dunlop*, History of Roman Literature. Phil. 1827. Vol I. p 21.—*Schoell*, Hist. Litt. Rom. Int. p 8. These authors give references to the principal works in defence of each theory. The oriental system is most generally adopted.

'At the period, when light is first thrown by authentic documents on the condition of Italy we find it occupied by various tribes, which had reached different degrees of civilization, spoke different dialects, and disputed with each other the property of the lands whence they drew their subsistence.' These various tribes may be included under the five following classes, ranged in the order of their supposed antiquity; viz. the *Illyrii*, including the Liburni, Siculi, and Veneti, the *Iberi* including the people called Sicani, the *Celtae* to which belonged those named Umbri by the Romans, the *Pelasgi* (Dion. Hal. i. 11. § 33) and the *Hetrusci*, *Etrusci*, or *Tyrrheni*. (*Schoell* ut sup. p 13).

The Etruscans were the most celebrated of all these nations, having attained to a height of prosperity and glory before the existence of Rome. The history, institutions, and antiquities of this people have been the theme of much interesting discussion. See, *C. O. Mueller*, Die Etrusker. Bresl. 1828. 2 vols. 8—*Anthon's* Lemp. Class. Bibl. art. Hetruria.—Edinb. Rev. Vol. 50. p. 372. *Dunlop*, Hist. Rom. Lit. Vol. I. p. 26.

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The early history of Rome is involved perhaps, inextricably, in fabulous traditions. For the common account of its origin see *Livy*, L. I.—*Dion. Hal.* Antiq. Rom. L. I.—*Plut.* Romulus.—For what can be urged against the credibility of the early Roman history, see *Niebuhr*, Römische Geschichte, Berl. 1831. Trans. Cambr. 1832. 2 Vols. 8.—*L. de Beaufort* sur l'incertitude de cinque premiers siècles de l'hist. Rom. Hague, 1750. 2 vols. 8.

§ 110. From this it is easy to perceive, that the origin and introduction of the Latin characters, is a subject of much uncertainty. Some authors attribute the invention or introduction of these letters to the Greeks, some to the Pelasgians, some to the Phœnicians, and others to the Etruscans. It is most commonly ascribed to *Evander*, who, antecedently to the Trojan war, conducted into Latium a Pelasgic colony from Arcadia. The affinity and resemblance of the most ancient Greek characters to the Latin is unquestionable. It was probably by means of the colonists settling in that country from various foreign parts, that civilization and the art of writing was introduced into Italy and a common alphabet at length formed. The Pelasgi coming from Arcadia, and under the name of Tyrrheni, from Asia Minor, seem to have been the first colonists. Soon after them there arrived other Greek colonists, who established themselves in the lower part of Italy, and brought with them their religion, language and alphabet. If we may credit Quintilian (L. I. c. 7.), there existed at first but a smaller number of letters, and they differed in their form and signification from those afterwards used.

See *Nahmmacheri* Comment. de Lit. Rom. Bruns. 1758. 8.—Comp. *Dion. Hal.* i. 36.—*Liv.* i. 7.—*Tac.* Ann. xi. 14.—*Plin.* Hist Nat. vii. 56, 58.

§ 111. The Greeks who established themselves in the southern part of Italy, always maintained their relations and an extensive commerce with the other Greeks, and even preserved their language. From them the country which they inhabited was called *Magna Græcia*. It was separated from Sicily, where Greek colonies were also settled, only by a small strait. From this circumstance arises the resemblance found between them and the inhabitants of this island in their language, sciences, manners and government. These countries having enjoyed the advantages of a long peace, suffering nothing from the Romans until a late period, and their intercourse with the Greeks always existing, the arts and sciences among them rose to a very flourishing state. It is sufficient in this place merely to allude to the school of Pythagoras, which took the name of *Italian*, and that founded by Xenophanes, somewhat later, and called the *Eleatic*. In Magna Græcia and Sicily resided many great men, renowned even at the present day, by the brilliancy of their talents, and by their

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writings; as for instance Archimedes, Diodorus, the poets Theocritus, Moschus and Bion, the orators Lysias, Gorgias and others.

See *Jagemann's* Geschichte der Künste und Wissenschaften in Italien.—*Dunlop*, Hist. Rom. Lit. I. p. 49.

§ 112. But the circumstances of the Romans, must principally occupy our attention here. That first and long period, which comprises all the time included between the foundation of Rome and the close of the first Punic war, a period of about 500 years, was very sterile with respect to intellectual culture; at least it was far from being so fertile, as might have been expected in a republic, which advanced so rapidly to a flourishing condition, and was surrounded by neighbors civilized and instructed in literature and the arts. But the spirit of aggrandizement which controlled and guided all the intellectual and political exertions of the Romans, was in no small degree itself the cause. This involved them in continual war, and compelled them to neglect literature and science, which are the offspring of peace and leisure. Their whole constitution, and consequently their very education tended only to this end. Hence the opposition, which the elder Cato made to the reception of the Greek philosophers at Rome. Hence also the prejudice which caused the Romans to regard all arts and sciences, with the exception of agriculture and war, as dishonorable and fit only for slaves.

§ 113. Even in this period, however, there appear a few traces of a dawning cultivation. We may specify as particulars, the care which, in the time of Tarquin the proud, the civilian Papirius employed in preparing a collection of the laws; the embassy sent to Athens about 454 B. C. to examine the institutions of Greece, which resulted in the establishment of the laws of the the twelve tables; the preservation of the national history in the pontifical books called Annales, or Commentarii, parts of which were written in verse, and were sung upon public days; and finally the introduction, about B. C. 363, of the Etrurian plays, called *ludi scenici*, in which originated the Roman drama. These plays at first consisted of nothing but dancing and pantomine accompanying the music of the flute.

After the Romans had extended their conquests over Italy, they began to bestow more attention upon the arts and sciences. There were in Italy at this time two nations particularly, by whom the arts had been specially cultivated, the inhabitants of Etruria and of Magna Graecia. Between two and three hundred years before Christ (283 and 266), these nations were subjected to the Romans, and were there-

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by brought into greater intercourse with them. The influence of this intercourse upon the culture of the Romans was favorable, but was not very great until the close of the first Punic war, B. C. 241.

§ 114. The origin of the Latin language cannot be traced to any one primitive tongue, because Italy in the early periods was occupied by so many people, and it is so uncertain which of them were the most ancient. Among the earliest occupants were no doubt the Celtæ or the Pelasgi, who came from Thracia and Arcadia, and seem to have been of the same race as the Aborigines. Grecian colonists subsequently planted themselves in the middle and lower part of Italy, where also as well as in Sicily, Phœnicians and Carthaginians afterwards settled, as likewise did the Gauls in the northern part of the country. The first foundation of the Roman tongue was probably the dialect, which has been termed Ausonian or Oscan (Lingua Osca). Romulus was perhaps educated among the Greeks, and seems on this account to have introduced into his city particularly the Grecian language, while the native tongue, not having fixed rules and analogies of its own, must have been liable to arbitrary changes, and would borrow many peculiarities from other dialects. We find in fact in the derivation of many Latin words, and in the general structure of the language, frequent traces of the Greek, especially the Aeolic dialect. The resemblance between the Greek and Latin alphabets has already been mentioned.

During the period preceding the close of the first Punic war, the Roman language was in no settled state. It was necessarily exposed to be a mixture of various idioms, from the diversity of foreigners who composed the early population of Rome. The influence of the Greek upon its formation and improvement, still visible as just suggested, must have been much more manifest during the earlier periods of the republic; when, for example, the laws of the Twelve Tables, and the hymns of the Salii, or Priests of Mars, were committed to writing; the latter of which especially became unintelligible to the Romans in the golden age of their literature. Traces of the old forms of the language are found in fragments of the earliest poets, and also in the comedies of Plautus. It was not until the close of the period of which we have spoken, that any attention was paid to the regular settling of the principles and forms of the language, and not until a still later time that any approved author labored upon the cultivation of style. During all this time therefore, the language continued in a changing state.

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'The population of Italy being composed of various people, there were of course various languages and idioms in the country, as the Ombrian, Etruscan, Sicanian, Latin, and others. The Latin was the primitive language of the people of Latium, and gradually took the place of all the rest. The ancient inhabitants of Latium constituted a part of the Aborigines, but this term indicates scarcely more than that their real origin was unknown. They are sometimes also called Ausonians. According to Dionysius Halicarnasseus, they were Arcadians. But it is more probable they were Illyrians, or Celtae, or rather a mixture of these two races with the Pelasgic colonists. In fact, we may see in the Latin language, two fundamental idioms, the Celtic, and the Greek of the Aeolic and Doric dialects, which nearly resembled the ancient Pelasgic. Every thing in the Latin which is not Greek is from the Celtae, and especially the Ombri. Dionysius therefore had reason for his remark that the ancient idiom of Rome was neither entirely Greek nor entirely barbarian. As Latium contained anciently several independent tribes, there were several dialects, among them those of the Osci, the Volsci, the Latini, and the Samnites. All these dialects gradually disappeared, and were sunk in the Roman language, as the Romans became masters of Italy. The use of it was regarded as an acknowledgement of their supremacy, and when the allies made an attempt to throw off the Roman yoke, they resumed their primitive languages on the money they stamped. The Julian law, passed shortly after, B. C. about 90, bestowing upon these states the rights of Roman citizenship, struck a mortal blow at all these idioms, as it forever banished them from public transactions. The Etruscan alone survived for any considerable time, being favored on account of the religious respect always affected by the Roman government towards the rites of the Tuscans.'

Schoell. Hist. Litt. Rom. Int. p. 87.

There are still extant some monuments of the language during the period preceding the first Punic war. The earliest specimen is supposed to be as ancient as the time of Romulus. It is the hymn chanted by the *Fratres Arvales.* It is given by Dunlop as follows, with an English stanza conveying 'a general notion of the import:'

Enos Lases juvate	Ye Lares, aid us! Mars thou God of Might!
Neve luerve Marmar sinis incurrer in pleoris,	From murrain shield the flocks, the flowers from blight,
Satur fufere Mars: limen sali sta berber:	For thee, O Mars! a feast shall be prepared;
Semones alterne advocapit cunctos,	Salt, and a wether from the herd:
Enos Marmor juvate,	Invite by turn, each Demigod of Spring;
Triumpe, Triumpe.	Great Mars, assist us! Triumph! Triumph sing!

The interpretation is given in Latin by Hermann as follows; Nos, Lares, juvate, neve luem, Mamuri, (*name of Mars*) sinis incurrere in plures. Satur fueris, Mars: limen (*postremum*) sali, sta, vervex: Semones alterni, jam duo capit cunctus. Nos Mamuri juvato. Triumpe! Triumpe!—Others interpret it somewhat differently.

See *Dunlop*, Hist. Rom. Lit. vol. i. p. 41.—*Schoell.* Hist. Litt. Rom. Int. p. 41.—*Eustace*, Class. Tour in Italy. vol. iii. p. 416.—Comp. *Hermann*, Elem. Doct. Metric. L. III. C. ix. 6.

The next specimens belong to the time of Numa, and consist in the remains of the *Carmen Saliare*, and of the *Laws of Numa.* Of the former, which was the hymn sung by the Salic priests appointed under Numa to guard the Sacred Shields, there remain only a few words, cited by Varro (De Ling. Lat. L. vi. 1, 3). Of the latter, some fragments are preserved by Festus. The following is an example; Sei cuips hemonem loebesom dolo sciens mortei duit pariceidad estod sei im imprudens se dolo malod oceisit pro capited oceisei et nateis eiius endo concioned arietem subicitod: interpreted thus; Si quis hominem liberum dolo sciens morti dederit, parricida esto: Si eum imprudens, sine dolo malo, occiderit, pro capite occisi et natis ejus in concionem arietem subjicito.—Festus has preserved also a law ascribed to Servius Tullius, fifth King of Rome.

After the fragments of the Regal Laws, we have no monument of the language until we come to the Laws of the *twelve Tables*, B. C. 450. It may be doubted whether the genuine original reading has been preserved invariably in the fragments, which are now extant.

For specimens, see *Schoell*, Hist. Litt. Rom. Int. p. 45.

The only additional monuments of the Language in the period now spoken of are the Duillian and Scipian Inscriptions, which will be mentioned on a subsequent page (§ 133)

On the origin and progress of the Latin language, see *Dunlop*, Hist. Rom. Lit. vol. i. p. 42.—*Schoell*,

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Hist. Litt. Rom. Int. p. 45, 96.—*Niebuhr's* Rom. Hist. Camb. trans. Vol. I.—*Funccius*, De Origine Lat. Ling. Tractatus. Giessae, 1720.—De Pueritia L. L. Tract. Marb. 1730.—De Adolescentia L. L. Tract. Marb. 1732. These works are separate parts of a History of Latin Literature, by *J. N. Funck*, of Rintein, published between 1730 and 1750, in 8 vols. 4. The other parts are De Virili aetate L. L. Tract. Marb. 1727, 1730. 2 vols. De imminente L. L. Senectute Tract. Marb. 1736. De vegeta L. L. Senectute, Marb. 1744. De inerti ac decrepita L. L. Senectute Commentarius, Lemgov. 1750.

II.—Of the Alphabet, Writing and Books.

§ 115. Ancient Grammarians do not altogether agree concerning the nature and number of the original Latin or Roman letters. Marius Victorinus mentions the following, A, B, C, D, E, I, K, L, M, N, O, P, Q, R, S, T, 16 in number. Of these, Q is not found in the Greek alphabet, but corresponds to the Greek κόππα (§46): C was sometimes equivalent to it. V, used both as a consonant and as a vowel, was subsequently added; originally I or O was used instead of V as a vowel, and instead of B as a consonant the Aeolic Digamma F was employed. It was in this way that F obtained its place as a letter. H, G, X, Y, Z, were also added to the alphabet at a later period.

Comp. *Tac.* Ann. xi. 14.—On the whole subject of the Roman alphabet, see Port Royal Latin Grammar, B. ix.

§ 116. The ancient orthography differed from that of later times, from the fact that the pronunciation was much changed. To see this clearly, it will only be necessary to compare with the modern orthography, the original of a passage in a decree of the senate respecting the Bacchanales, (§133) which is one of the most ancient monuments of Roman writing, about 186 B. C. The passage in the original form is as follows; ***NEVE. POSTHAC. INTER. SED. CONIOVRASE.*** NEVE. COMVOVISE. NEVE. CONSPONDISE. NEVE. CONPROMESISE. VELET. NEVE. QVISQVAM. FIDEM. INTER. SED. DEDISE. VELET. SACRA. IN. OQVOLTOD. NE. QVISQVAM. FECISE. VELET. NEVE. IN. POPLICOD. NEVE. IN. PREIVATOD. NEVE. EXTRAD. VRBEM. SACRA. QVISQVAM. FECISE. VELET. In the later orthography, as follows; Neve posthac inter se conjurasse, neve convovisse, neve conspondisse, neve compromisisse vellet, neve quisquam fidem inter se dedisse vellet, sacra in occulto ne quisquam fecisse vellet, neve in publico, neve in privato, neve extra urbem sacra quisquam fecisse vellet.

Respecting this decree, see *Livy* xxxix, 18.—*Schoell.* Hist. Litt. Rom. Int. p. 52. Cf. §133. 3.—On the various changes in orthography, see Dunlop, Hist. Rom. Lit. I. p. 48.—Port Royal Lat. Gram. B. ix.—*Funccius* de Pueritia Ling. Lat. c. 5. and de Adolescentia Ling. Lat. c. 7.—*Terrason*, Hist. de la Jurisprudence Rom. p. I.

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§ 117. Not only in ancient times, but even in the later and most flourishing period of their literature, the Romans wrote only in capital letters. The small Roman letters did not come into general use until the beginning of the middle ages. If small letters (literae minutae) were employed earlier, it was only a smaller size of the capitals. Among the Romans when the writers wished to take down a spoken discourse, or to note something in the margin, they formed abbreviations (notae) by using the initial letters, or some of the principal letters, of the words, or particular signs for the syllables of most frequent occurrence, or arbitrary characters standing for whole words. The most remarkable characters of this class, which we meet with in many Latin manuscripts, are those whose invention is attributed to Tiro, the freedman of Cicero, after whom they are called *notae Tironianae;* and to Annaeus Seneca. Gruter and Carpentier have collected and attempted to explain them; this has been more completely done by Kopp in treating of the Tachygraphy of the ancients. Some have imagined, that our small numerical figures derived their origin from these characters instead of being, as is commonly believed, an invention of the Arabians, but there is no ground for the supposition.

See *Carpentier* Alphabetum Tironianum, Par. 1747. fol.—*Kopp*, Palaeographia Critica, Manheim. 1817, 4.

§ 118. The books of the Romans, both the more ancient and those of later times, resembled in form and material, the books of the Greeks (See § 56, 57). The rolls among the Romans were called *volumina;* the leaves composing them *paginae* from the word *pangere* (to put together); the sticks upon which they were rolled, *cylindri*, also *bacilli, surculi;* the knobs or ornaments at the ends of the sticks, *umbilici* or *cornua;* and the edges of the rolls, *frontes*. In writing the first draft of any thing, whether in accounts or letters, the Romans commonly made use of tablets covered with wax (*tabulae ceratae, cerae*). They also had books, made and folded in the same manner as ours, of square leaves of vellum or papyrus, which they called *codices*. Their instruments for writing were the style (*stylus, graphium*), and the reed (*calamus, arundo*). They used ink of several dyes or colors. And copyists introduced the same ornaments in writing manuscripts as among the Greeks. Comp. §§ 55, 58.

See *Ch. G. Schwarzii* de ornamentis librorum et varia rei literariae veterum supellectile dissertt. antiquar. Lips. 1756. 4.

The following are some of the Latin terms and phrases used in reference to the subject of books, paper, and writing.—*Adversaria*, note books, memorandums.—*Autographus*, autograph, a book or manuscript written by the author's own hand; i. q. *idiographus*.—*Biblus*, i. q. *Papyrus*, the Egyptian plant; whence our words Bible, and paper.—*Bibliotheca*, a library, See §126.—*Bibliopola*, a bookseller.—*Capsa*,

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a place for keeping books, paper, or instruments for writing, an escritoir, a case; i. q. *scrinium*, *arcula*, *loculus*.—*Capsarius*, the slave carrying the *capsa* for boys of rank to school.—*Charta*, paper; this word received various epithets, modifying its signification; as *Ch. dentata*, polished paper, smoothed by the tooth of a boar or some animal; *Ch. Augusta regia*, *Ch. Claudiana*, very superior or fine paper; *Ch. emporetica*, wrapping paper for merchants; *Ch. macrocolla*, very large paper; *Ch. Pergamena*, i. q. *membrana*, parchment, made from the skins of sheep.—*Chirographus*, written with one's own hand.—*Chirographum*, one's own signature, or name written by himself. A document with the names of two contracting parties thus written is called *syngrapha*.—*Commentarii*, accounts written about one's self; also journals, or registers, i. q. *Diaria*, *ephemerides*.—*Diphthera* (διφθέρα) sometimes used for parchment; Diphthera Jovis, register book of Jupiter.—*Diploma* (i. q. libellus duplicatus, consisting of two leaves, written on one side), a writing conferring some peculiar right or privilege, granted by a magistrate, or emperor.—*Epistola*, a letter to one absent. The Romans divided their letters if long into pages, folded them in the form of a little book, tied them round with a thread (*lino obligare*), covered the knot with wax or a kind of chalk (*creta*) and sealed it (*obsignare*); hence *epistolas resignare*, *solvere* to open a letter. The name of the writer was always put first, then that of the person addressed; the word salutem or letter S was annexed. The letter always closed with some form of a good wish or prayer, called *subscriptio*. The date was usually added, sometimes the hour of the day. Letters were usually sent by a slave, called *tabellarius*, there being no established post until the time of the emperors; when its use was chiefly confined to the imperial service (*Gibbon*, Rom. Emp. Ch. ii). The slave or freed man employed to write letters was termed *amanuensis* (a manu).—*Glutinatores* (i. q. librorum compactores, βιβλιοκηγόι), slaves who glued together the leaves or sheets (schedae) which formed a manuscript or roll.—*Liber*, inner bark used in early times as a material for writing; hence put for *book*.—*Libelli*, generally signifying imperial messages, public orders, memorials, petitions or the like, as these were divided into pages and folded in a small book, somewhat in our form; *Codicilli* used in the same sense, but generally applied to a person's last will. *Libellus memorialis*, a pocket book, *Lib. rationalis*, account book.—*Librarii* transcribers.—*Libraria* (*taberna int*), bookseller's shop.—*Literae*, usually epistles, but often any kind of writing; hence for *learning*.—*Minium*, the vermillion used in marking titles and heads; purple (*coccus*, *purpura*) was used for the same purpose; also a red (*rubrica*).—*Opistographus*, written on both sides.—*Pugillares*, small writing tables, of oblong form, made of citron, boxwood, or ivory and covered with wax. The Romans usually carried such tables with them; a slave (*notarius*) was often employed to note down what they wished.—*Scapus*, is used to signify collectively the number of sheets of papyrus joined together in one roll or *volumen*, which was never more than twenty. *Plin.* xiii. §11, 21. These sheets or leaves (*plagulae*, *schedae*), were formed by spreading two membranes of the papyrus (*philyrae*) one lengthwise, and another crosswise above it, moistening them with water of the Nile, pressing them together and then drying them in the sun. Sheets were made of different sizes and qualities. The sheets of the papyri, manuscripts lately found in Egypt, are thus prepared. Cf. §107. 4.—*Sepia*, the cuttle fish, put for ink, as the Romans sometimes used for writing the black matter emitted by it.—*Vellum* (Vitulinum) the skins of calves prepared as material for manuscripts.

III.—Of the most flourishing period of Roman Literature.

§ 119. The conquest of Magna Graecia, as has been mentioned, made the Romans more acquainted with the letters and arts of the Greek colonies in the south of Italy. After the first Punic war, and especially after the subjection of Sicily, B. C. 212, where also, particularly at Syracuse, Greek letters flourished, the influence of these

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subject states upon their mistress was great in respect to intellectual culture. Poets, orators, and grammarians from the conquered countries removed to Rome and inspired many of her citizens with a love of literature.

§ 120. From this period Roman literature made rapid and remarkable progress. They began more to admire poetry, especially dramatic, and to study with more care the principles of their language. They also became acqainted with the Grecian philosophy. What contributed very much to this last, was the visit of three Greek philosophers, Carneades, Diogenes and Critolaus, who came to Rome on an embassy, B. C. 155. These men, notwithstanding the efforts made by Cato to shorten their stay and to prevent their teaching their doctrines, excited great interest in the Greek philosophy. The Romans now also began to set more value upon the art of oratory; to apply themselves to historical researches, and to look upon the study of jurisprudence as a favorable means for improving their political welfare. After the taking of Carthage, and especially after the subjection of Greece, Rome enjoyed more of peace, together with the numerous advantages she had gained by her conquests; then followed the reign of the sciences and the fine arts, and that brilliant period, which is called the golden age of her literature.

Considérations sur l'origine et les progrès des belles lettres chez les Romains, et les causes de leur décadence, par l'Abbe *Le Moine*. Amst. 1750. 8.—*I. H. Eberhardt* uber den Zustand der schönen Wissenschaften bei den Römern. Altona, 1801. 8.

§ 121. The most brilliant age of Roman literature commenced with the capture of Corinth and Carthage, 146. B. C. and continued to the death of Augustus, the first emperor, A. D. 14, comprising a period of 159 years. The progress of the Romans in the sciences and arts was now so great, that it has excited the admiration of posterity, and secured them a rank among the distinguished nations of antiquity second only to the Greeks. Among the causes of this remarkable advancement must be mentioned the comparative tranquillity of the period, the greatness of the empire, the custom of imitating the best Grecian models, and those changes in the Roman constitution and policy with regard to the arts and sciences, by which they not only obtained tolerance, but enjoyed protection, respect and the most flattering encouragement.

§ 122. It was thus that the productions of genius came to the greatest perfection, that the language was enriched, and poetry took a novel and more brilliant form, particularly in the reign of Augustus.

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The art of oratory presented a vast field for the intellect, and held a superior rank. History acquired more of dignity and interest. Philosophy in all its sects adopted the Grecian method of instruction, and received the most encouraging attention. The Mathematics, which hitherto had been limited to arithmetic and the elements of geometry, obtained far greater extent and perfection. To medicine and jurisprudence were imparted more solidity and exactness in their application. This progress became still more rapid and universal, as these acquirements extended through every condition, and Romans of the highest rank, and even the rulers themselves engaged in literary pursuits, or at least considered it their glory to favor and encourage them.

§ 123. The progress of improvement was specially manifest in the system of education. It was no longer limited to the bodily powers and the art of war. Every faculty of the mind was developed among the Romans as among the Greeks, who were in this as in other things their masters and models. The first instruction of the Romans was received from Greeks, and Grecian letters and arts constituted the principal study. Hence that evident imitation of the Greeks, whom however they did not servilely copy, but infused into their imitations their own spirit and genius. In the same manner as the Greeks, the Romans also had their contests or trials of skill in oratory, poetry and music, their public recitals, their professed readers, and their literary feasts; and the sciences were not limited to particular classes or professions, any more than among the Greeks. The knowledge which they considered suitable to every condition, and worthy of a man of noble birth, and of good capacity, education and manners, they called by way of eminence *artes liberales, studia humanitatis.*

See *Cellarii* Diss. de studiis Romanorum literariis. Hal. 1698. 4.

§ 124. In these studies we must include the instruction given by the Grammarians, and Rhetoricians, who were also styled *professores, literati*, and *literatores.* These latter instructed not only in the elements of the Latin and Greek language, but also in the principles of poetry and oratory, the principal works of which they analysed and explained. Of declamation, or public oratorical rehearsals, there was a frequent practice. Not only children and youth, but even men of parts and education assisted in these exercises. Besides this encouragement the instructors received recompences and favors, and sometimes even shared in the highest dignities of state. The first Grammarian, who taught in Rome with success, was the Grecian *Crates* from *Mallos.* After him *L. Plotius* became one of the most celebra-

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ted in that profession; and he was the first who taught the art of oratory in the Latin language.

§ 125. Many public schools (scholæ, ludi, pergulae magistrales) were established in consequence of the great number of these grammarians, which at length increased so that many were obliged to leave Rome, and spread themselves in upper Italy. One of the most celebrated of the schools was that instituted at a later period by the emperor Adrian. It was held in a large edifice, called the Athenæum, partly devoted also to public recitals and declamations, and was continued under the name of *Schola Romana*, until the time of the first christian emperors. There was also an establishment of the kind on the *Capitolium*. In addition to these, some temples, as that of Apollo for example, formed halls of assembly, for the purposes of rehearsal. And in the Gymnasia, there were various intellectual as well as bodily exercises. The methods of instruction, particularly in the study of philosophy, were similar to those of the Greeks. (Cf. §§ 71—73)

In the temple of Apollo, built by Augustus on the Palatine hill, authors, particularly poets, used to recite their compositions, sometimes before select judges. They were there said to be matched or contrasted, *committi*, or to contrast their works, *opera committere*. Hence *commissiones* was used to signify shewy declamations.—*Juv.* vi. 435.—*Suet.* Aug. 45. 89. Cl. 4. 53.

The following extract from Kennett's Antiquities will give further particulars respecting the education of the Romans.

'For masters, in the first place, they had the *Literatores*, or Γραμματιϛαί, who taught the children to read and write: to these they were committed about the age of six or seven years. Being come from under their care, they were sent to the grammar schools, to learn the art of speaking well, and the understanding of authors: or more frequently in the houses of great men, some eminent grammarian was entertained for that employment.

It is pleasant to consider, what prudence was used in these early years to instil into the children's minds a love and inclination to the Forum, whence they were to expect the greatest share of their honors and preferments. For Cicero tells Atticus, in his second book *de Legibus*, that when they were boys, they used to learn the famous laws of the Twelve Tables by heart, in the same manner as they did an excellent poem. And Plutarch relates in his life of the younger Cato, that the very children had a play, in which they acted pleading of causes before the judges: accusing one another, and carrying the condemned party to prison.

The masters already mentioned, together with the instructors in the several sorts of manly exercises, for the improving of their natural strength and force, do not properly deserve that name, if set in view with the rhetoricians and philosophers; who, after that reason had displayed her faculties, and established her command, were employed to cultivate and adorn the advantages of nature, and to give the last hand towards the forming of a Roman citizen. Few persons made any great figure on the scene of action in their own time, or in history afterwards, who, besides the constant frequenting of public lectures, did not keep with them in the house some eminent professor of oratory or wisdom.

At the age of seventeen years the young gentlemen, when they put on the manly gown, were brought in a solemn manner to the forum, and entered in the study of pleading; not only if they designed to make this their chief profession, but although their inclinations lay rather to the camp. For we scarce meet with any famous captain who was not a good speaker, or any eminent orator, who had not served some time in the army. Thus it was requisite for all persons, who had

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any thoughts of rising in the world, to make a good appearance, both at the bar, and in the field; because, if the success of their valor and conduct should advance them to any considerable post, it would have proved almost impossible, without the advantage of eloquence, to maintain their authority with the senate and people; or, if the force of their oratory should in time procure them the honorable office of prætor or consul, they would not have been in a capacity to undertake the government of the provinces (which fell to their share at the expiration of those employments) without some experience in military command.

In the dialogue *de Oratoribus*, we have a very good account of this admission of young gentlemen into the forum, and of the necessity of such a course in the commonwealth.

'Among our ancestors,' says the author, 'the youth who was designed for the forum, and the practice of eloquence, being now furnished with the liberal arts, and the advantage of a domestic institution, was brought by his father or near relations, to the most celebrated orator in the city. Him he used constantly to attend, and to be always present at his performance of any kind, either in judicial matters, or in the ordinary assemblies of the people; so that by this means he learned to engage in the laurels and contentions of the bar, and to approve himself a man at arms in the wars of the pleaders.'

To confirm the opinion of their extreme industry and perpetual study and labor, it may not seem impertinent to instance in the three common exercises of translating, declaiming, and reciting.

Translation, the ancient orators of Rome looked on as a most useful, though a most laborious employment. All persons that applied themselves to the bar, proposed commonly some one orator of Greece for their constant pattern; either Lysias, Hyperides, Demosthenes, or Æschines, as their genius was inclined. Him they continually studied, and, to render themselves absolute masters of his excellencies, were always making him speak their own tongue. This Cicero, Quintilian, and Pliny Junior, enjoin as an indispensable duty, in order to the acquiring any talent in eloquence. And the first of these great men, besides his many versions of the orators for his private use, obliged the public with the translation of several parts of Plato and Xenophon in prose, and of Homer and Aratus in verse.

As to declaiming, this was not only the main thing, at which they labored under the masters of rhetoric, but what they practised long after they undertook real causes, and had gained a considerable name in the forum. Suetonius, in his book of famous rhetoricians, tells us that Cicero declaimed in Greek till he was elected Prætor, and in Latin till near his death; that Pompey the Great, just at the breaking out of the civil war, resumed his old exercise of declaiming, that he might the more easily be able to deal with Curio, who undertook the defence of Cæsar's cause, in his public harangues; that Mark Antony and Augustus did not lay aside this custom, even when they were engaged in the siege of Mutina; and that Nero was not only constant at his declamations, while in a private station, but for the first year after his advancement to the empire.

It is worth remarking, that the subject of these old declamations was not a mere fanciful thesis, but a case which might be brought into the courts of judicature.

When I speak of recitation, I intend not to insist on the public performances of the poets in that kind, for which purpose they commonly borrowed the house of some of their noblest patrons, and carried on the whole matter before a vast concourse of people, and with abundance of ceremony. For, considering the ordinary circumstances of men of that profession, this may be thought not so much the effect of an industrious temper, as the necessary way of raising a name among the wits, and getting a tolerable livelihood.

I would mean, therefore, the rehearsal of all manner of compositions in prose or verse, performed by men of some rank and quality, before they obliged the world with their publication. This was ordinarily done in the meeting of friends and acquaintances, and now and then with the admission of a more numerous audience. The design they chiefly aimed at was the correction and improvement of the piece; for the author, having a greater awe and concern upon him on these occasions than at other times, must needs take more notice of every word and sentence, while he spoke them before the company, than he did in the composure, or in the common supervisal. Besides, he had the advantage of all his friends' judgments, whether intimated to him afterwards in private conference, or tacitly declared at the recital by their looks and nods, with many other tokens of dislike and approbation.

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The example of the younger Pliny, in this practice, is very observable, and the account which we have of it is given us by himself. 'I omit (says he l. 7. ep. 17.) no way or method that may seem proper for correction. And first I take a strict view of what I have written, and consider thoroughly of the whole piece; in the next place, I read it over to two or three friends, and soon after send it to others for the benefit of their observation. If I am in any doubt concerning their criticisms, I take in the assistance of one or two besides myself, to judge and debate the matter. Last of all, I recite before a greater number: and this is the time that I furnish myself with the severest emendations."

§ 126. Collections of books were considerably numerous at Rome. The first private library is said to have been that which P. Emilius founded B. C. 167, immediately after the Macedonian war; which, however, could not have been very large. More extensive was the library which Sylla brought with him from the capture of Athens, which included the rich collection of Apellicon. But this did not equal the magnificence of the famous library of Lucullus, obtained in the Mithridatic war. Besides these there were several other distinguished private libraries, many citizens having them at their country villas. The first public library was founded by *Asinius Pollio*, in the hall of the temple of Liberty, on Mount Aventine. One of the most celebrated was that founded by Augustus in the temple of Apollo on Mount Palatine. Another particularly celebrated was the Ulpine library founded by Trajan, and afterwards located in the Baths of Diocletian. There were also other public libraries, as for example, in the capitol, in the temple of Peace, and in a building adjoining the theatre of Marcellus.

Generally libraries occupied one of the principal apartments in the edifices and palaces of the Romans, usually in the eastern side of the building. They were ornamented with paintings and with statues and busts of distinguished writers. The books were ranged along the walls in cases (armaria, capsæ), which were numbered and had subdivisions (foruli, loculamenta, nidi). Grammarians, and Greek slaves or freed men were appointed for the librarians (bibliothecæ, bibliothecarii).

See *Heeren's* Gesch. Klass. Lit. B. I. § 10.—*Sllv. Lürsen*, de templo et bibliotheca Apollinis Palatini. Franequ. 1719. 8.—*Schoell*, Hist. Litt. Gr. L. V. ch. 50.

§ 127. To these various means of improvement we must add travels, by which not only professed men of letters, but also persons of distinguished rank, extended their information and perfected their taste. At this time education and knowledge were no longer restricted so much as formerly by national prejudice. The Romans began more and more to appreciate the merits of foreigners, and to reap advantages from their intercourse with them. For this reason they resorted to Athens, the seat of Grecian refinement. They went also to Lace-

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demon, Rhodes, Eleusis, Alexandria, Mytilene, and other places. Cicero, Sallust, Vitruvius, Virgil, Propertius, and others thus went abroad for improvement.

See *G. N. Kriegk* Diatribe de Veterum Romanorum peregrinationibus academicis. Jen. 1704. 4.

IV.—Of the decline of Roman Literature.

§ 128. Roman literature, from the latter part of the first century after Christ, began to decline very sensibly from its height of glory and perfection. Its decline became, from the concurrence of many causes, more rapid than had been its former progress and improvement. We must place among these causes the loss of liberty and the triumph of despotism; the little encouragement given to literature by most of the emperors succeeding Augustus; the great increase of luxury and the consequent universal degeneracy of manners. The changes in the moral and political condition of Rome paralyzed the nobler motives, which had stimulated the citizens. Pure taste and delicate sensibility were gradually lost. Gaudy ornament was admired rather than real beauty. Affectation was substituted for nature and the subtleties of sophistry for true philosophy. Finally the invasions of the barbarians, the frequent internal commotions, the conflict of Christianity with pagan superstition (§83), the transfer of the imperial throne to Constantinople and the division of the empire consummated that fall of Roman literature, for which so many united causes had prepared the way.

See *Meiners*, Geschichte des Verfalls der Sitten und der Staatsverfassung der Römer, Leipz. 1782. 8.

1. The decline of Roman literature may be dated from the end of the reign of Augustus A. D. 14; and its history is considered as terminated with the overthrow of the western empire, A. D. 476. The whole time intervening is commonly divided into two periods, the beginning of the reign of the Antonines, A. D. 138, being the epoch of separation. It is by some divided into three, the first from Augustus to Antonines A. D. 14--138, the second from Antoninus to Constantine A. D. 138--313, the third from Constantine to the fall of the empire A. D. 313—476.

On the periods in the history of Roman literature, see P. II.

2. Some of the Emperors after Augustus patronized letters; and during a portion of the time the declension of literature was not owing to the want of imperial encouragement. Under Hadrian the empire flourished in peace and prosperity, and men of letters were honored. The reign of the Antonines was also favorable to literature and the arts. After the death of Marcus Aurelius Antoninus A. D. 180, the imperial influence was much less propitious to learning. From this event to the reign of Constantine conspiracies, and seditions, bloodshed and devastation mark the history. Constantine is said by his biographer Eusebius to have been a warm patron of letters, but his reign perhaps accelerated rather

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than retarded the declension of Roman literature. The establishment of Christianity by him necessarily tended to encourage a new system of education, and a new form and spirit of literature. Julian the apostate, who received the imperial throne A. D. 361, less than 30 years after the death of Constantine, made violent but ineffectual efforts to restore the intellectual influence wholly to the pagans, absolutely prohibiting christians to teach in the public schools of Grammar and rhetoric.

See *Berington*, Lit. History of the Middle Ages. B. I.—*Gibbon* Hist. Rom. Emp. Ch. iii. xiii. xxiii.—*Hallam's* Middle Ages B. IV. P. 1.—Comp. §81.

3. Among the circumstances contributing to the decline of letters, especially to the depravation of taste, among the Romans, some have mentioned the custom of authors in publicly rehearsing or reciting their own productions. The desire of success naturally led the writer to sacrifice too much to the judgments or caprice of the auditors in order to secure their plaudits of approbation.

See *Schoell* Hist. Litt. Rom. Voll. II. p. 251.—*Gierig*, Excursus de recitationibus Romanorum, in his edition of Pliny's Letters, Leipz. 1802. 2 Vols. 8.

4. The Roman language suffered from the vitiating influence of intercourse with provincial strangers, who flocked to Rome. Many of these were admitted to the rights of citizenship and even received into offices of honor. It was impossible, that the peculiarities of their respective dialects should not modify in some degree the spoken language, and the consequences might ere long appear even in the style of writing. The purity of the language was much impaired before the time of Constantine. The removal of the government from Rome to Constantinople occasioned still greater changes in it, particularly by the introduction of Greek and Oriental words with Latin terminations. The invasions and conquests of the barbarians completed the depravation of the Roman tongue and laid the foundation for the new languages which took its place.

See *Schoell* Vol. II. p. 255, III. 10. *Gibbon* Rom. Emp. ch. II.—On the transition of the Latin to the modern French, Italian &c. see *Hallam's* Middle Ages, ch, IX. P, 1.—*M. Bonamy*, Essay in Mem. de l'Acad. des Inscr. T. XXIV.—*Funck*, De imminente L. L. senectute &c. as cited § 114.

5. There were schools of learning in different parts of the Empire during the decline of letters. In these professors, supported at public expense, taught the principles of philosophy, rhetoric, and law or right. Such schools existed at Byzantium, Alexandria, Berytus and Milan, and at several places in Gaul, where letters were cultivated with much zeal, as at Augustodunum (Autun), Burdegala (Bourdeaux), and Massilia (Marseilles). These schools, however, are said to have contributed to the corruption of taste, as the teachers were less solicitous to advance their pupils in real knowledge than to acquire glory from pompous display. At Berytus was the most famous school for the study of Roman jurisprudence.

See *Schoell*, Hist. Litt. Rom. Vol. iii. p. 8.—*Gibbon's* account of the school at Berytus, Hist. Rom. Emp. Ch. xvii. Compare § 80.

V.—Remains and Monuments of Roman Literature.

§ 129. The existing monuments of Roman literature are more numerous than those of Grecian, and scarcely inferior in point of utility and importance. Great advantage may be derived from Roman inscriptions and coins, in the illustration of history, antiquities, geography and chronology; and the manuscripts present much that is subservient to philology and criticism, and taste. The same general remarks which were made upon the written monuments of the Greeks (§86) may be applied to those of the Romans.

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I.—Inscriptions.

§ 130. The Grecian custom of commemorating remarkable events, by short inscriptions upon marble or brass, and of ornamenting their temples, tombs, statues and altars with them, also existed among the Romans. There now remains a large number of these ancient inscriptions, which have been collected and explained by several learned men.

The most complete work of this kind is, *Jani Gruteri* Inscriptiones antiquae totius orbis Romani, notis *Marqu. Gudii* emendate. cura *J. G. Graevii*. Amst. 1707. 2 tom. fol. Next to this the following are the most valuable; *I. B. Donii*, Inscriptiones Antiquae, nunc primum editae, notisque illustratae etc. ab *A. F. Gorio*. Flor. 1731. fol.—Inscriptiones Antiquae, in urbibus Hetruriae, c. obs. *Salvinii et Gorii*. Flor. 1743. 3 vol. fol.—*L. A. Muratorii* Novus Thesaurus veterum inscriptionum, in praecipuis earundem collectionibus hactenus praetermissarum. Mediol. 1739. 4 vol. fol. Ad Novum Thesaurum Vet. Inscrip. cl. viri *L. A. Muratorii* supplementa a *Seb. Donato*. Lucae, 1764. 1775. fol.—*I. C. Hagenbuchii* Epistolae Epigraphicae. Tiguri 1747. 4. There are smaller collections of the more important inscriptions, as *Gul. Fleetwood* Inscriptionum antiquarum sylloge. Lond. 1691. 8.—Romanarum Insc. Fasciculus, cum explicatione notarum, in usum juventutis (auct. Comite *Polcastro*). Patav. 1774. 8.

§ 131. Some of the Roman inscriptions are among the most ancient monuments of the Roman language and manner of writing. In order to decide upon their genuine character and estimate aright their contents, much previous knowledge is requisite. It is especially necessary to understand the abbreviations, which are frequently used. These consisted sometimes of detached letters, which expressed a praenomen, or some known formula; sometimes of the principal letters of a word, the others being omitted; sometimes of monograms, by the contraction of different letters into one character; sometimes by putting a single vowel enlarged for two similar ones; and sometimes by the omission of some letters in the middle of a word.

The following works treat upon this subject; *Sertorii Ursati* de notis Romanorum Commentarius. Patav. 1672. fol.—*J. D. Coleti* Notae et Siglae Rom. Venet. 1785. 4.—*J. Gerrard* Siglarium Romanum, Lond. 1792. 4.—Explicatio lit. et not. in antiq. Rom. monimentis occurrentium. Florentiae. 1822.

It may proper to introduce and explain some of the more common abbreviations, that occur in Roman inscriptions.

A. aedilis, annus, Aulus.—A. L. F. animo lubens fecit.—A. P. aedilitia potestate.—A. S. S. a sacris scriniis.--AN. V. P. M. annos vixit plus minus.—AVSP. S. auspicante sacrum.--(*B*).—B. DD. bonis deabus.—B. B. bene bene, *i. e. optime*,—B. D. S. M. bene de se merenti.—B. G. POS. biga gratis posita.—(*C*).--C. Caius, civis, cohors, conjux.—C. C. S. curaverunt communi sumtu.—C. F. Caii filius, carissima femina.—C. R. curavit refici, civis Romanus.—C. V. P. V. D. D. communi voluntate publice votum dederunt. CVNC. conjux.—(*D*).—D. decuria, domo.—D. D. dono dedit, dedicavit.—D. L. dedit libens.--D. M. V. diis manibus votum.—D. S. P. F. C. de sua pecunia faciendum curavit.—DP. depositus.-(*E*).-E. erexit, ergo, expressum.--E. C. erigendum curavit.--E. F. egregia femina.—E. M. V. egregiae memoriae vir.—E. S. e suo.—EX. PR. ex praecepto.—EX. TT. SS. HH. ex testamentis suprascriptorum heredum.—(*F*).—F. fecit, filia, filius, flamen.—F. C. faciendum curavit.—F. F. fieri fecit, filius familias.--F. F. fecerunt, filii, fratres.—F. H. F. fieri heredes fecerunt.—F. I. fieri jussit.—FR. D. frumenti dandi.--F. V. S. fecit voto

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suscepto.--(*H*).--H. habet, heres, honorem.--H. A. F. C. hanc aram faciendam curavit.--H. Q. hic quiescit.—H. I. I. heredes jussu illorum.--H. S. E. hic situs est.—(*I*).--I. Imperator.--I. L. F. illius liberta fecit.—I. L. H. jus liberorum habens.—I. O. M. D. Jovi optimo maximo dedicatum.—(*K*).--K. Caius, calendae, candidatus, casa.—(*L*).—L. legio, lustrum,—L. A. lex alia, libens animo.--L. C. locus concessus.—L. H. L. D. locus hic liber datus.—L. P. locus publicus.—L. S. M. C. locum sibi monumento cepit.—LEG. legatus.—(*M*).—M. magister, mater, monumentum.--M. A. G. S. memor animo grato solvit.—MM. memoriae.—MIL. IN. COH. militavit in cohorte.—(*N*).—N. natione, natus, nepos, numerus.--N. P. C. nomine proprio curavit.—(*O*).--O. D. S. M. optime de se merito.--O. H. S. S. ossa hic sita sunt.--OB. AN. obiit anno.--(*P*).—P. pater, patria, pontifex, posuit, puer.—P. C. patres conscripti, patronus coloniae *s.* corporis, ponendum curavit.—P. E. publice erexerunt.—P. I. S. publica impensa sepultus.—P. P. publice posuit, pater patriae, praefectus praetorio.—P. S. P. Q. P. pro se proque patria.--PR. SEN. pro sententia --P. V. praefectus urbi.—(*Q*).—Q. quaestor, qui, Quintus.—Q. A. quaestor aedilis.--Q. D. S. S. qui dederunt supra scripta.--Q. F. quod factum.--(*R*).--R. recte, retro.—R. G. C. rei gerundae caussa.—(*S*). S. sepulcrum, solvit, stipendium.—S. C. senatus consultum.—S. C. D. S. sibi curavit de suo.—S. E. T. L. sit ei terra levis.--S. L. M. solvit libens merito.—S. P. Q. S. sibi posterisque suis.—SVB. A. D. sub ascia dedicavit.—(*T*).—T. Titus, tribunus, tunc.—T. C. testamenti causa.—T. F. testamento fecit, Titi filius, titulum fecit. —T. P. titulum posuit.—TR. PL. DESS. tribuni plebis designati.—(V).—Veteranus, vixit.—V. A. F. vivus aram fecit.—V. C. vir consularis, vivus curavit.—V. D. D. votum dedicatum.—V. F. F. vivus fieri fecit.—V. M. S. voto merito suscepto.—V. E. vir egregius.—(*X*).—X. ER. decimae erogator.—XV. VIR. SAC. FAC. quindecimvir sacris faciundis.—Cf. Port Roy. Lat. Gr. B. xi.

§ 132. Besides the numerous advantages already mentioned, as derived from Roman inscriptions, this study is of service in devising and preparing inscriptions designed to be placed upon modern monuments. It renders one acquainted with what is called the lapidary style, distinguished by its brevity and simplicity. For compositions of this sort the Latin is usually preferred to any modern language, on account both of its comprehensive brevity, and also of its suitableness to the form and character of the monuments, which are generally constructed after ancient models. It is scarcely necessary to observe that in such cases the capital letters are used.

A treatise very useful in the study of Roman inscriptions is, *F. A. Zaccaria*, Istituzione Antiquario-lapidaria o sia Introduzione allo studio delle antiche latine Iscrizioni. Rom. 1770. 4. Ver. 1793. 8. Cf. *Heineccii* Fundamenta stili cultioris. p. 2, c. 5.

§ 133[1]. A vast number of Roman inscriptions have been gathered from the mass of ancient ruins. They differ very much from each other in point of utility and importance. Those of a public character are obviously far more valuable than such as are mere private records and epitaphs. With regard to their philolological worth we should particularly consider their antiquity. The following are among the most important.

1. The inscription upon the pedestal of the *Columna rostrata*, a column so called because ornamented with beaks of ships. It was erected in honor of the Consul Duillius after the naval victory, which he obtained over the Carthaginians, B. C. 261. Cf. *Flor.* Hist. Rom, 112. *Tacitus* Annal. 11. 49 *Plin.* Nat. Hist. 34. 5. During the time of the second Punic war this column was struck down by lightning, *Liv.*

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xlii. 20, and its ruins remained for a long time concealed until in 1560 they were discovered, together with the pedestal, upon which is found the inscription. This inscription has been published and explained by several learned men. It is much mutilated; *Lipsius* has attempted in part to fill up the blank places; and *Ciaccoui* entirely. It may not be the original inscription, but one placed upon the monument on its being restored at some subsequent time. A new column is supposed to have been erected by the Emperor Claudius.

See *Ciacconii* in Columnæ. Rostratae inscriptionem a se conjectura suppletam: Explicatio. Rom. 1608. 8.—Graevii Thes. Ant. Rom. T. IV.—*Gruteri* Corp. Inscript. CCCCIV. 1. It may be found in the editions of *Florus* by *Gravius* and *Ducker*. See also *Anthon's* Lempr. under C. Duillius.—Dunlop's Hist. Rom Lit.—Schoell Hist. Litt. Rom. Int. p. 47.

2. The inscriptions on the tombstones of the Scipios. The epitaph of the Father, C. L. Scipio Barbatus, Consul B. C. 298, is probably as old as the column of Duillius. It was discovered in 1780 in the vault of the Scipian family, between the Via Appia and Via Latina. It is on a handsome but plain Sarcophagus.—The epitaph of the son, Lucius Scipio, was discovered much earlier, on a slab which was found lying near the Porta Capena, having been detached from the family vault. Though later as to the date of its composition, the epitaph on the son bears marks of higher antiquity than that on the father.

See Dunlop's Hist. Rom. Lit. Vol. I. p 46.—*Grævii* Thesau. Ant. Rom. T. IV.—Monumenti degli *Scipioni* pubblicati dal Cav. *F. Piranesi*. Rom., 1785. fol.—*Hobhouse's* Illustrations of Childe Harold. *Schoell*, Hist. Litt. Rom. Int. p 46.

3. The Inscription termed the Decree respecting the Bacchanalia, Senatus consultum de Bacchanalibus. This decree was enacted B. C. 186. Livy gives us the occasion and contents of it (L. xxxix. 8—18). By certain passages in that author concerning this edict, the authenticity of this monument is confirmed. It is engraved upon a table of bronze, which was discovered at Tirioli in 1640 in the province of Abruzzo in digging the foundations of a manor house. It contains the prohibition of the nocturnal celebration of the Baccanalian rites, throughout the Roman dominion. The tablet upon which are some fractures and gaps, is about a foot square, and is now in the imperial collection at Vienna.

See Senatusconsulti de Bacchanalibus explicatio, auctore *Mattheo Aegyptio* (*Egizio*). Neap. 1729. fol. This dissertation is reprinted in the 7th Vol. of *Drachenborch's* edition of Livy. The edict itself is found in Gessner's and Ernesti's edition of Livy.—See also Schoell Hist. Litt. Rom. Int. p. 59.

4. The *Monumentum Ancyranum*. This consists of several inscriptions on marble, upon the propylaeum of a temple of Augustus at Ancyra (modern Angora) in Galatia. They record the achievements of that Emperor. The monument was discovered by Busbequius in 1553. It has been much disfigured by time, or barbarian violence.

See *Gruteri* Thes. Inscr. ccxxx.—*Chishull* Antiq. Asiat.—*I. G. Baieri* Marmoris Ancyrani historia. Jen. 1703. 4.—Remarques sur le monument d'Ancyre, *Biblioth Choisie*. T. VIII.—*Jac. Gronovii* Memoria Cossoniana, cui annexa est nov. ed. Mon. Ancyr. Ludg. B. 1695. 4.

5 The *Fasti Capitolini*. These are portions of the tablets anciently placed in the Capitol, on which were inscribed in succession the names of the consuls and other magistrates, and by means of which Roman chronology is much elucidated. They are tablets of marble discovered in the Forum at Rome, 1547, and contain a list of the Consuls from the year 270 to to the year 765 after the building of Rome. They were in a broken state. The fragments were united by the care of Cardinal Alexander Farnese, and placed in the palace of the Capitol, where they still remain.

See *Grævii* Thes. Ant. Rom. T. xi.—*J. B. Piranesi* Lapides Capitolini. Rom. 1762. fol.—Nuovi frammenti dei fasti cons. Capitol. illustrati da *Bartol. Borghesi*. Milan 1818—1820. 4.—Verrius Flaccus has been supposed to be the author of the Fasti Capitolini, and they were published by *Onufrius Panvinius* 1558, under the name of that grammarian. This mistake was occasioned by a passage in Suetonius, in which he mentions that Flaccus attached to a structure erected at Preneste twelve tablets of marble containing a Roman Calendar, Fasti kalendares. Four of these latter tables, or rather fragments of them, were discovered in 1770, and published by Foggini in 1779. They contain the months of January, March, April, and December, and cast much light on the Fasti of Ovid.—*Schoell*, Hist. Litt. Rom. II. p. 60. 65.

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II. *Coins.*

§ 134. Without entering into any minute history of Roman coinage, we only remark that the first coins at Rome were probably struck under the reign of Servius Tullius, that the more ancient coins were for the most part of brass, and that silver coin was not introduced until B. C. 269, and gold not until B. C. 207. Besides the coins used as the current money, there were also a great many medals and historical pieces, or medallions (missilia, numismata maximi moduli), distinguished from the others by the absence of the letters S. C. commonly found upon the Roman coin, especially the brazen. On the gold and silver coins these letters are less frequently seen, and seem not to indicate the authority granted by the senate for the striking of the coin so much as for the erecting of the statues, triumphal arches and the like, which are represented on the reverses. The two principal divisions of the Roman coins are the *Consular*, struck in the time of the republic, called also coins of the Roman Families, and the *Imperial*, the series of which extends from Julius Cæsar to Heraclius.

The remarks in § 83, respecting the utility and entertainment connected with the study of coins, are applicable here. The Roman coins particularly are interesting on account of the striking personifications and symbols found on their reverses. Many descriptions and allusions in the classical poets are beautifully illustrated from the figures and devices on the Roman coins. On the connection between poetry and medals, see *Addison's* treatise on Medals.

The *Consular* coins include the following. 1. *Brass Coins.*—These consist chiefly of large pieces of rude workmanship without any interesting imagery. In all these pieces the prow of a ship is constantly the figure on the reverse, with very few exceptions. Sometimes, indeed, they have a shell, two heads of barley, a frog, an anchor, or a dog, on the reverse. 2. *Silver.*—Of this the denarius was the first and principal coin. It was stamped originally with X, denoting that the value was ten asses. On the reverse was Castor and Pollux, or a chariot of victory. Afterwards the busts of various deities make their appearance; and in the seventh century of Rome the portraits of illustrious persons deceased are met with. 3. *Gold.*—Most of these are of great value. The number of these exceeds not 100. The aureus is the general gold coin; but two or three gold semisses of families likewise occur.

The *Imperial* coins include 1. *Brass.*—This is of three sizes, large, middle, and small. The first forms a most beautiful series, but very expensive. It is the most important of all the Roman coins, and exceeds even the gold in value.—The middle brass is next in value to the former; and in it are many rare and curious coins, particularly interesting to Britons, as elucidating the history of the island.—The small brass series abounds also with curious coins. They are scarce till the time of Valerian and Gallienus, but very common afterwards. 2. *Silver.*—This series is very complete, and the cheapest of any; especially as the small brass becomes a fine supplement to it; the latter being had in plenty when the silver becomes scarce, and the silver being plentiful when the brass was scarce. 3. *Gold.*—The Roman imperial gold coins form a series of great beauty and perfection; but on account of their great price are beyond the purchase of private persons. 4. *The colonial coins.*—They occur only in brass. On many of the coins we meet with fine representations of temples, triumphal arches, gods, goddesses, and illustrious persons. But coins with those representations are by no means common; the colonial coins till the time of Trajan bearing only a plough, or some other simple badge of a colony. Camelodunum is the only colony in Britain of which we have any coins. 5. The *minimi.*—This includes the smallest coins of all denominations most of which do not exceed

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the size of a silver penny. They are the most curious of all. The reason of the scarcity of these small coins is probably their diminutive size; by reason of which they are mostly lost.

§ 135. The writing upon the Roman coin is usually the *Legend*, as is it called, on the head of the coin, or on both sides; but there is sometimes an *inscription* more at length placed upon the reverse. The contents of the legend commonly point out the person whose image is impressed upon the principal side and indicate his rank; sometimes also a short notice of his exploits forming the inscription, is upon the reverse. The date of the coin is often stamped upon it either in whole words, or by certain letters or figures; and likewise the names of the cities where it was struck; sometimes even that of the artist, together with the value, particularly upon the Consular coins. In order to read and to understand all these kinds of writing, it is necessary to be acquainted with the peculiar abbreviations, which are employed.

See *I. C. Rasche* Lexicon Abruptionum, quae in numismatibus Romanorum occurrunt. Norimb. 1777. 8.

§ 136. Much attention and caution must be exercised with regard to Roman as well as Grecian coins, in order to distinguish genuine from false, which are very numerous and of different kinds. Many of those offered as ancient, are struck in modern times with the ancient costume; others have been stamped in express imitation of really ancient coins, among which we may particularly notice those called *Paduane*, so celebrated on account of their good impression; others are cast similar to the old coins, by means of moulds, and may be distinguished by traces of the casting: others are formed by putting together two ancient coins in order to obtain rare and unique pieces, which may be detected by a careful examination of the edges; others are really antique, but falsified by some change in their impression, or inscription.

See Maniere de discerner les medailles antiques de celles qui sont contrefaites par *G. Beauvois*. Paris. 1739. 4. Same, Germ. tr. by Lipsius. Dresden. 1791. 4.

§ 137. The coins of the Romans being among the most ancient monuments of their manner of writing, it is proper here again (§116) to refer to their orthography. It is not from mistake, but from ancient usage, that the orthography on the old coins differs from the modern. We find, for example, V in place of B in the word DANVVIVS; O instead of V in VOLKANVS, and DIVOS; EE for E in FEELIX; II for I in VIIRTVS; S and M suppressed at the end of words, as in ALBINV, CAPTV; XS for X, in MAXSVMVS; F instead of PH, as in TRIVMFVS.

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It may be added that of the *Consular* coins, the most rare are the golden, and of the *Imperial* the brazen coins of Otho.

§ 138. Besides the works already mentioned (§99) as illustrating the subject of ancient coins, we will cite the following which relate principally to Roman coins.

Introduction à l'Histoire par la connoissance des medailles, par *Charles Patin*. Par 1665. 12.—Histoire des Medailles, ou Introduction à la Connoissance de cette Science, par *Charles Patin*. Par. 1695. 12.—*Fulv. Vrsini* Familiae Romanae in antiquis numismatibus ab urbe condita ad tempora D. Augusti; ed. *Carol. Patin*. Paris. 1663. fol.—*I. Foy Vaillant* Numi antiqui Familiarum Romanarum. Amst. 1703. 2 Vol. fol.—*Ejusd.* Numismata Imperator. Romanor. praestantiora, Cura *T. F. Baldini*. Rom. 1743. 3 Vol. 4. Supplementum, op. *Joh. Khell*. Vindob. 1767. 4.—*Ejusd.* Numismata aerea Imperatorum Roman. in coloniis, municipiis p. Par. 1688. fol.—*Adolphini Occonis* Numismata Imperatorum Romanorum praestantiora. Mediol. 1730. fol.—Thesaurus *Morelliamus*. Familiarum Romanar. Numismata Omnia. Comm. illust. *Sigeb. Havercampus*, Amst. 1734. 2 Vol. fol.—*Ans. Bandurii* Numismata Imperatorum Romanor. a Trajano Decio ad Palaeologos Augustos. Paris. 1718. 2 Vol. fol. —Supplement. ed. *H. Tuninius*, Rom. 1791. fol.—*Car. Patini* Imperator. Romanor. Numismata. Argent. 1671. fol. Amst. 1696. fol.—*Io. Iac Gesneri* Numismata Antiqua Imperatorum Romanorum latina et graeca. Tiguri 1748. fol.— Numismata Antiqua Familiarum Romanarum. Tiguri 1749. fol.

§ 139. The most valuable collections of ancient coins are, at *Paris*, in the Royal library, and the Library of St. Genevieve; at *Rome*, in the Vatican, and the collection once belonging to Christina, queen of Sweden, now to the duke of Bracciano; in the British museum at *London*; the Imperial collection at *Vienna*; the Royal collection at *Berlin*; the Duke's collection at Gotha; the Royal collection at Stuttgart; and at *Copenhagen*. There are valuable catalogues of most of these public collections of coins.

See *Köhler* Anweisung zur Reiseklugheit. Ed. *Kinderling*. Magdeb. 1788. 8.— *Eckhel* (§ 99) Proleg. cap. XXIII.—Dictionaire des Artistes, par *Mcusel*.—*Sulzer* All. Theor. &c. Article *Antik*. V.

Few genuine antiques have ever been brought to this country. Of ancient coins the *Boston Athenæum* probably possesses the largest number, having about 1400 Greek and Roman; of which less than 200 are silver, and the rest copper or brazen. (Ms. Lett. of Dr. Bass, Lib. to Bost. Ath.)

III.—Manuscripts.

§ 140. What has been said (§§ 100—106) concerning the intrinsic value, the antiquity, the preservation, and the study of Greek manuscripts, is in general applicable to the Roman, and we need not here repeat it. The works of very many Latin writers, as well of the most flourishing period of Roman literature, as of later times, have been preserved and handed down to us by means of written copies. These manuscripts, however, belong not to the classical ages. Latin manuscripts, like most of the Greek, are not of earlier date than the 6th century after Christ. We must generally consider those the most

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ancient, whose writing bears most resemblance to the characters found upon coins and inscriptions. But this criterion is not a certain one, as in after ages the ancient manuscripts were sometimes copied with a perfect imitation of their manner of writing.

Se *Gatterer*, on the method of determining the age of Mss., in the Comment. Societ. Gœtt. 8th B.—Also *Schœnemann*, Versuch eines vollst. Systems der Diplomatik.—*Pfeiffer* cited § 53.

§ 141. We must refer to a later origin the small Roman characters, punctuation, and the contracted form of the diphthongs æ and œ, which were originally written in full ae and oe. The letter y, from the seventh century, was often marked with a point, ẏ; on the contrary, the i was written without a point until the end of the tenth century; afterwards it took an accent over it (thus ı́), which in the fourteenth century was changed into a point. From the small Roman letters arose, by some alterations, the Gothic and Lombard characters, and those of the Franes and Anglo Saxons; as these people derived the art of writing chiefly from Italy. The larger portion of the ancient Latin manuscripts, now in existence, belong to this age. During the 9th and 10th centuries more attention was paid to the beauty and elegance of the characters. In the 11th century enlarged letters were introduced, and more abbreviations, the multiplication of which in after times, and the overburdening of the letters with useless appendages, disfigured the writing and rendered it more difficult to read.

Fac-similes and specimens, to illustrate the different modes of writing found in Latin manuscripts, are given in *Mabillon* de Re Diplomatica.—See also *Walther*i Lexicon Diplomaticum cum speciminibus Alphabetorum et Scripturarum. Gœtt. 1745. 3 vols. fol.—Nouveau Traite de Diplom. T. II and III.

§ 142. Since the revival of letters, which was hastened and facilitated by the discovery and study of the classical manuscripts, they have been carefully collected, compared, copied and published. Petrarch searched more than two hundred libraries, and greatly aided an early cultivation of Roman literature, first in Italy, and afterwards in other countries. We are under similar obligations to Gasparini, Poggius, Beatus Rhenanus, Aloysius Mocœnicus, Grynæus, Sichard and others. Without doubt there still exist some treasures of this sort, particularly manuscripts of the middle ages, which, if not valuable on account of their style, may be of much importance to history, criticism and literature generally. The libraries which have been mentioned (§ 108) as the principal depositories of Greek manuscripts, contain also a still more considerable collection of Latin manuscripts. The printed catalogues of some of them give notices of the manuscripts.

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Respecting the labors of Petrarch and others, see *Heeren's* Einl. zu Gesch. der Klass. Litteratur.—On the zeal for the discovery and study of manuscripts after the revival of letters, see *Roscoe's* Life of Lorenzo de Medici, and of Leo X.—For an account of the general circumstances pertaining to the formation, loss and recovery of the 'classical Mss. of Rome,' see *Dunlop's* His. Rom. Literature, Appendix.

§ 143. The following are among the most ancient manuscripts in the Latin language: (*a*) the *Gospel of Mark*, in the Library of St. Mark at Venice, of very ancient date; (*b*) the *Virgil of Florence*, or the *Codex Medicaeus*; (*c*) the *Virgil of the Vatican*, which seems to belong to the fifth century; (*d*) the *Terence of the Vatican*, written in square letters, and ornamented with a large number of ancient masks; and (*e*) the Florentine manuscript of the *Pandects*.

(*a*) It has been asserted that the Latin Manuscript of St. Mark was written by that Apostle himself. 'But this is now proved to be a mere fable; for the Venetian Ms. formerly made part of the Latin manuscript preserved at Friuli, most of which was printed by Blanchini, in his *Evangeliacum Quadruplex*. The Venice Ms. contained the first forty pages, or five quarternions of St. Mark's gospel; the two last quarternions or twenty pages are preserved at Prague, where they were printed by M. Dobrowsky, under the title of *Fragmentum Pragense* Evangelii S. Marci vulgo autographi, 1778. 4.'—See *Horne's* Introduction &c. Vol. IV. P. II. ch. II. § III.—Gentleman's Magazine, Vol. xlvi.—(*b*) Published by *Foggini* exactly after the manuscript, Rome, 1741. 4to.—(*c*) Published by *Bartoli*. 1741. fol. in engraving.—(*d*) Printed at Urbino 1736. fol. at Rome 1767. fol.—(*e*) Of this *Brenkman* has given a description in his Historia Pandectarum. Traj. ad Rhen. 1722. 4.

In regard to manuscripts much information may be found in *I. G. Schelhorn's* Anleitung für Bibliothekare und Archivare. Ulm. 1791. 8.

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ARCHÆOLOGY OF ART.

Preliminary remarks.

§ 144. By the word *art*, taken *subjectively*, is understood a practical skill in producing something in agreement with certain purposes and rules. Taken *objectively*, it signifies the abstract union of those rules and practical principles, which are essentially useful to guide in the production of any designed object or work. When *Nature* and *Art* are placed in contradistinction, the former designates the original powers in the material and spiritual world and their immediate operations, the latter the efficiency of reason by means of choice and intention; nature therefore is understood to operate by necessary, art by voluntary or arbitrary laws. A distinction is also made between *Art* and *Science*, the one being the theory of that, of which the other is the practice; science implies the accurate knowledge of principles; art is their successful application.

§ 145. The arts are generally divided into the *mechanical* and the *liberal* or *fine*. The former have reference chiefly to the bodily, the latter to the intellectual powers of man. The mechanical are those, which are employed in producing and improving whatever is imprortant to the necessities or comforts and conveniencies of life. The fine arts are such as have chiefly pleasure for their object, although utility is connected therewith as a secondary point; they aim at the representation or imitation of moral beauty or excellence, and are addressed to the imagination and the feelings. It is on account of this representation of beauty and this immediate reference to the emotions of the mind, that they are termed the fine or the beautiful arts. They are Poetry, Oratory, Music, Dancing, Drama, Painting, Engraving, Lithoglyphy, Sculpture, and Architecture, which last may include Gardening usually treated as a separate art.

§ 146. These are all addressed to feeling and imagination, but do not all exert their influence in the same way and by the same means. Such of them as effect their object by means of visible images or resemblances are called often the *plastic arts;* from this class are excluded poetry, oratory, music, and for the most part dancing and dra-

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ma. The modes of forming these images or representations of visible objects are various; the image may be formed entire, or in demi-relief or bas-relief, or in depression, or on a plane surface. The art of designing may be considered as a common foundation for this whole class, since they are employed wholly in representing the forms or actions of material bodies, which are distinguished for regularity, or peculiar fitness, or moral beauty or force, and which are therefore worthy of the artist's skill. On this account they are termed by some the *arts of design.*

§ 147. The forms, which are represented, are not merely such as actually exist in nature, but also such as are wholly ideal, or of a mixed character, partly imaginary and partly real. Art likewise often employs this imitation of material forms to express purely intellectual and spiritual conceptions. This object is effected in part by exhibiting emotions of the soul through bodily gestures, attitudes, and actions. It is effected also by *symbolical* or *allegorical* images and combinations, which have in no small degree ennobled the plastic arts, and elevated them above their original limits. Perspicuity, appropriateness, liveliness, judicious discrimination and accuracy are the essential traits in such allegorical pieces.

For more full remarks respecting *allegory in the arts of design*, and references to authors, see *Sulzer's* Allgemeine Theorie der schœnen Künste. Article, *Allegorie.*

§ 148. A sensibility and taste for art is necessary not only to the artist in order to practice successfully, but also to the observer or critic in order to judge properly. There must be a capacity or adaptedness easily to perceive the beautiful, and to experience peculiar pleasure therein. Some elementary and correct natural feeling is therefore presupposed; but by a frequent exercise of this feeling, a careful observation of works of art, and the study and application of rules, the capacity is easily enlarged and improved. Sensibility to the beautiful, delicacy of feeling, and correctness of judgment are the most prominent characteristics of that taste for art, which the artist must unite, and carefully cultivate in common with his genius and skill in execution.

§ 149. The name of *connoisseur* belongs only to him, who is qualified to examine and criticise works of art according to their whole actual merits, and to estimate and explain on true principles their comparative value. For this a superficial knowledge is not sufficient; it requires an intimate acquaintance with the nature and essence of the arts, with all their principles both *mechanical* and *aesthetical*, with

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their history, and with their chief productions. Good taste, familiarity with the best performances, and studious reflection, therefore, are indispensable to a connoisseur in art. The mere *amateur* needs only an unperverted lively susceptibility to the impression made by works of art, and a prevailing attachment for them, which traits, however, if properly cultivated may form him into a connoisseur. Docti rationem artis intelligunt, indocti voluptatem. *Quint.*

§ 150. The history of art is obviously useful to the artist and to the critic. By it we learn the first origin of art among the people of early antiquity, its subsequent advancement among the Greeks, Etrurians, and Romans, its decline with the wane of those nations, its complete prostration in the middle ages, its restoration and in some respects far greater advancement in modern times. The very perfection of modern art makes the study of the fine arts and their history advantageous and even necessary to every one, who engages in literature and the studies required by common utility. Abundant occasion will be found by every man, for the application of this knowledge, so that he may turn to good account all the instruction and pleasure derived by him from it.

§ 151. The monuments of the plastic arts remaining to us from ancient times, are called in general *antiques*, although by that term, especially when the kindred idea of classical excellence is associated with it, we understand chiefly the performances of the most flourishing periods of ancient art. These pieces are admired particularly for the beauty of their forms; for the just and happy representation of the human figure, especially the head; and for the dignity and emotion which is thrown into their expression, and at the same time united with a most attractive grace. In general it may be said, that the artists of antiquity guided themselves by an ideal based and formed upon real nature, rather than by any actual models ever presented in life. Hence the careful study of antiques is of great service to the artist and the general critic and scholar, especially if it be connected with suituble attention to language, history, mythology, and antiquities in general.

See *Sulzer*, Allg. Theor. &c. Article *Antik*.

§ 152. Most of the now remaining works of the plastic art of antiquity are such as either were actually designed to commemorate particular remarkable persons, objects, actions and occasions, or may serve that purpose as to us. Of course to obtain a full understanding of them, to look at these monuments in a right point of view, to discover their meaning and perceive their whole beauty, we need the ac-

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cessary knowledge just mentioned above. In this view, also, an acquaintance with the history of art, in its different periods and changes, and with the modes of conception and execution of the old artists, will appear very important. And every thing of this sort will be more useful and instructive, if attention be paid at the same time to the *æsthetic* character of the works, that is, to their comparative excellence considered as happy imitations, and as operating on the taste and feelings.

The term *æsthetic* is not familiar in our language. It is formed from the Greek αἰσθητικός, from which also the corresponding German term *aesthetisch*, is derived. The latter is thus defined by *Sulzer* (Allg. Theor. der Schœnen Künste), 'that peculiarity or property of a thing by which it is an object of *feeling* [αἴσθησις] and therefore suited to be introduced in a work of the fine arts.' The German noun *Aesthetik* (aesthetics) is defined in the same work as 'the philosophy of the fine arts, or the science which deduces the general theory and the rules of the fine arts from the nature of taste.' The words are certainly very convenient in English, and have an obvious meaning which is expressed by no other terms.

There are many works on the topics and principles belonging to the science of *Aesthetics*.—Aesthetica, seu doctrina boni gustus, ex Philosophia pulchri deducta in scientias et artes amœniores, *auct. Georg. Szerdahaley*, Bud. 1779. 2 vol. 8.—Saggio sul buon gusto nelle belle arti, ove si spiegano gl'elementi della Estetica, di *G. Jagemann*. Fir. 1771. 8.—Reflexions critiques sur la Poesie et la Peinture, par *l'Abbe Dubos* (Cf. § 26).—Les beaux arts reduits à une même principe, par *Ch. Batteaux*. Par. 1753. 12. In Germ. with additions by *J. Ad. Schlegel*. Leipz. 1770. 2 vol. 8.—The Polite Arts, or a Dissertation on Poetry, Painting, Musick, Architecture and Eloquence. Lond. 1749. 12.—Elements of Criticism (by *H. Home*, Lord Kaimes) Lond. 1785. 2 vol. 8.—Essay on Taste by *Alex. Gerard*. Edinb. 1780. 8.—Essays on the Nature und Principles of Taste, by *Archibald Alison*. Edinb. 1811. 8. Boston, 1812.—*Joh. Christ. König*, Philosophie der schönen Kunste. Nurnb. 1784. 8.—Aesthetic, oder allgemeine Theorie der schönen Kunste und Wissenschaften, von Ph. Gäng, Salzb. 1785. 8.—Critik der Urtheilskraft. von *Imm. Kant*. Berl. 1790. 8.

§ 153. To give something of this knowledge, although only in general and elementary principles, is the object of what follows under the title of Archæology of Art. It will be limited to the plastic arts, and will exclude *Engraving* and *Gardening*, as the former was unknown to the ancients, and the latter was not ranked by them either in practice or theory among the fine arts. *Sculpture*, *Lithoglyphy*, *Painting*, and *Architecture* will be noticed. Their history, especially among the Greeks and Romans will be presented, the most celebrated artists in each period named and characterised, and the chief monuments pointed out, with such remarks on their character as may aid a right understanding of their worth. The notices must necessarily be brief.

I.—Sculpture.

§ 154. This term is used in a sense more comprehensive than its etymological meaning. We include under it, the formation of images

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of visible objects, not only out of hard substances by means of the chisel and graver, but also out of soft substances, and out of melted metals. In precise discrimination the first of these arts is properly *sculpture*, γλυφή, *sculptura*; the second is more exactly the art of *moulding*, πλαστική, *figlina*; and the third, the art of *casting*, τορευτική, *statuaria*. The German word *Bildnerkunst* includes the whole, and is employed by Luther in translating the Hebrew phrase (2 Chron. 3. 10), which is rendered in the English version *image-work*.

The figures are either formed entire so as to be seen on all sides (περιφανῆ, *ins Runde*), or only prominent from a plane surface (πρόσ-τυπα, ἀνάγλυφα). Those of the former kind are termed *Statues*; the others are called in general *Bas-reliefs*, although they are distinguished in minute description, by terms indicating the degree of their prominence from the plane. Figures formed by depression, or hollowing below the level, were termed by the Greeks διάγλυφα.

Respecting the *ars toreutice*, see Excurs. ad *Plin.* Nat. Hist. xxxv. 34, in Biblioth. Classic. Lat. Par. 1830.

§ 155. In the introduction to this Archæology (§§8—11) we spoke in general, of the origin of the arts. Here it is sufficient to remark, that the art of forming images belongs to the highest antiquity, and probably was the earliest of the arts which we call plastic, if we except architecture, which at first was merely mechanical. Although the principles of the art of drawing are of the greatest service in image-work, and in reality lie at its foundation, yet the art of drawing was probably of later origin; for it requires a higher effort of abstraction and reflection to give a representation by sketching mere outlines on a fixed plane, than by forming an entire image. Accident, and perhaps the caprice of nature, which not unfrequently presents the appearance of artificial figures in trees, stones, and the like, might lead men to this art. The first attempts, it is probable, were to form likenesses of the human body.

§ 156. The particular circumstances of the origin of this art are not made known to us by any historical account. Neither the inventor, the people among whom it arose, nor the first mode of its exercise, can with certainty be determined. We may, however, reasonably conjecture, from the usual progress of the human mind, and the history of other arts, that in this also there was a gradual advancement from the more easy and simple performances to the more difficult. It is therefore probable that the softer materials, as earths, clays, and the like, were employed before the harder, as wood, stone, and metals. Of the early existence of some branches of the art we have evidence in the writings of Moses.

See Exodus xxxvi, 36, 38. Deut. xxix, 16, 17. Gen. xxxi, 19, 30.

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§ 157. The first works must have been quite rude, as the artists were deficient both in the theory of designing and in mechanical skill, and were also destitute of the necessary instruments. Accordingly we find that the most ancient figures of men and gods were scarcely any thing more than pillars or blocks, with the upper extremity formed into a sort of knob, or rounded, to represent the head. Such was the very ancient image of the goddess Cybele brought to Rome, from Pessinus in Phrygia. Gradually the other principal parts of the body were more distinctly formed, at first however only indicated by lines afterwards made more full and complete, yet not marked by significant action and attitude, but stiff, angular and forced. This improvement was ascribed among the Greeks to Dædalus, who was on that account said to have formed living statues, whose name was applied by the early Greeks to distinguished productions of art.

'In the primitive ages, objects rude and unfashioned, as we learn from history, were adored as representing the divinities of Greece. Even to the time of Pausanias, stones and trunks of trees, rough and unformed by art, were preserved in the temples; and though replaced by forms almost divine, still regarded with peculiar veneration, as the ancient images of the deities. As skill improved, these signs began to assume more determinate similitude; and from a square column, the first stage, by slow gradations something approaching to a resemblance of the human figure was fashioned. These efforts at sculpture long continued extremely imperfect. The extremities seem not to have been even attempted; the arms were not separated from the body, nor the limbs from each other, but, like the folds of the drapery, stiffly indicated by deep lines drawn on the surface. Such appears to have been the general state of the art immediately prior to the period when it can first be traced, as cultivated with some degree of success in any particular place. This occurs about twelve centuries before Christ.'

§ 158. Before noticing further the progress of the art of sculpture, it will be useful to mention some things respecting the materials employed, and the different methods practised among the ancients. The substances used were evidently very various. Originally, as has been suggested, soft and pliant substances seem to have been chosen, and the images made by moulding or embossing. This perhaps might originate in the common art of pottery, which itself may have been suggested by covering culinary vessels with earth or lime, and observing the hardness imparted by the fire. Clay, gypsum, and wax were the principal soft materials employed, not only in the earliest, but in the most flourishing periods, by the Greeks, Tuscans, and Romans; and for forming entire statues as well as busts, bas-reliefs, and models. Models thus prepared (*προπλάσματα*, *πρότυπα*) were used by the artists for patterns to guide them in working upon harder materials.

§ 159. Of the hard substances used in the art, wood, ivory, marble and bronze were the chief. At first, wood was commonly preferred on account of its being easily wrought, especially for the sculpture

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of large figures, utensils, and ornaments of various kinds. In the choice of wood for the purpose, regard was paid to its solidity, durability and color. Ebony, cypress and cedar had the preference; yet citron-wood, acanthus, maple, box, poplar and oak, and even more common sorts of wood were sometimes employed. Not unfrequently in the choice of the wood there was a reference to the supposed character of the divinity to be represented, as was the case also in the use of other materials. In the island of Naxus, for example, there was a statue of Bacchus formed out of the vine. Pluto was commonly imaged in ebony or black marble.

§ 160. The most celebrated ancient sculptors often made use of ivory, on account of its whiteness and smooth surface, not merely for small figures, but also for large ones, and even for colossal statues, which were sometimes formed of ivory and gold united. Of this sort were the two most famous statues of antiquity, the Jupiter Olympus, and the Minerva, of Phidias. Bas-reliefs and various utensils were also formed of ivory either alone, or with other substances connected with it for ornament. The artists appear to have used no instrument for turning, but merely a chisel with a free hand. In the large statues formed of this substance, the inner part consisted of dry solid wood, to which the ivory was attached and fastened in regular portions, and probably after the requisite chiseling had in part been performed. Very few monuments of this kind are preserved, because ivory so readily calcines in the earth and decays.

See *Heyne*, on the ivory of the ancients, and images made of it, in *N. Biblioth.* der schön. Wiss. Bd. XV.—*Hirt*, in Böttiger's Amalthea. Bd. I.—*Quatremere de Quincy* Le Jupiter Olympien. Paris. 1815. fol.

§ 161. Marble was the noblest and most valued material for sculpture. There were several species, differing in color, solidity, and lustre. Among the most celebrated kinds, were the Pentelican, the Parian, the Lydian, the Alabandian. Porphyry, basalt, and granite were also often used in works of art, especially among the Egyptians. The marble was not always polished. The larger statues were often composed of several pieces, sometimes of different marble. There were works too, of which only certain parts were marble, as for example, the celebrated Minerva of Phidias, of which, particularly, the pupils of the eyes were marble (λίθινοι) according to a passage in Pluto (Ἱππίας μείζων). Sometimes the marble statues, after completion, were washed over with a thin transparent varnish, partly in order to give them a softer appearance and a milder lustre. The cement, by

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which the different pieces of marble were united, the Greeks called *λιθοκόλλα*.

See *Blasii Caryophili* (*Biagio Garofalo*) de antiquis marmoribus opusculum. Traj. ad Rh. 1743. 4.—Respecting the modern names of ancient varieties of marble and other circumstances pertaining to them, see *Ferber's* Briefe aus Wälschland (Letters from Italy). Prag 1773. 8.—Mineralogie des Anciens, par *Louis de Launay*. Bruxell.—1803. 2 vol 12. s.

§ 162. The bronze employed in the statues of the ancients consisted of a mixture of several metals, in definite proportions, although not always the same. The principal ingredient was copper, of which there was usually for statuary one hundred pounds united with an eighth part of lead or tin. In forming the mixture there was very often a regard to the color arising from it, and its suitableness for the image to be made. The best kinds of brass or bronze were that of Delos, and that of Ægina. The most valued was the *orichalcum* (*ὀρείχαλκος*,) not the modern brass, but a natural product of that name, unknown to us. The precise manner in which the metals were wrought into images is not well understood; works of this kind were formed not only by casting, in which case the chisel was afterwards applied to give perfection, but likewise by driving or pressing under the hammer. Many brazen statues, although the accounts are often exaggerated, were of extraordinary size and truly colossal; as for example, the celebrated statue of the god of the sun, placed at the entrance of the harbor of Rhodes, 105 feet in height. Sometimes statues of brass were gilded in whole or in part, and usually they were varnished to protect them from the atmosphere and moisture. Even of the precious metals, silver and gold, the ancients sometimes formed entire statues; they were, however, hollow, like those in brass.

See *Hirt*, in Bottiger's Amalthea (Musée de l'antiquite figurée), Dresd. 1824. *Plin.* Nat. Hist. l. xxxiv. 4. 5. 18.—*Launay*, cited § 161.

§ 163. Statues were classified and named variously according to size, costume and attitude. The largest were termed *colossal* (*κολοσσοί*) surpassing always the human dimensions; next to these were the statues of gods and *heroes*, of a size between six and eight feet; then those corresponding to *actual life* (*ἀγάλματα εἰκονικά*, *ἰσομέτρητα*, statuæ iconicæ); and finally those smaller than life, of which such as were very small went by the name of sigilla.

In reference to costume, the Romans called such as had a Grecian dress *palliatæ*, those in the Roman *togatæ*, those with the military garb *paludatæ*, *chlamydatæ*, *loricatæ*, and such as were veiled *velatæ*.

In attitude there was still greater variety, as the figures might be either standing, sitting, reclining, or lying at rest, or in action, &c. There was also a distinction between simple statues, and composites

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or groups, consisting of several figures. Groups, where the parts were entwined or interwoven with each other, were called symplegmata (*συμπλέγματα*).

See Essai historique de l'usage de statues chez anciens, par le *Comte de Guasco*. Bruxelles 1768. 4.

§ 164. Busts likewise, almost as frequently as entire figures, were formed by the ancient artists. They were called by the Greeks *προτομαί*, by the Romans *imagines*, sometimes *thoraces*. They were located, in honor of gods, heroes, philosophers, and other distinguished men, in public places, such as theatres, prytanea, gymnasia, galleries, libraries and the like. The bust was chiefly used to represent deceased persons. At Rome the Patricians used to place in their halls the busts of their ancestors (Polyb. vi. 51. Plin. xxxv. 2). Like statues, busts were of various sizes. They differed also in respect to the portion of the frame included, taking in sometimes the whole breast, sometimes just the shoulders, and sometimes merely the head. On their supports or pedestals the character or exploits of the person represented were often inscribed. When busts were formed in relief on shields, they were termed *imagines clypeatæ*.

See *Gurlitt's* Versuch über die Büstenkunde. Magdeb. 1800. 4.

§ 165. There was a peculiar kind of statue or bust to which was given the name of *Hermes*, *Ἑρμῆς*. It consisted of a mere head, or head and breast, or at most head and chest, and a quadrangular pillar or one terminating in a point, which served as a support. It derived its name either from the god Hermes, *Mercury*, whose image generally appeared on this kind of erection, yet not always, or perhaps, as probably, from the word *Ἕρμα* designating the quadrangular pillar sustaining the image; *Suidas* explains the phrase *ἑρμᾶιος λίθος* by the word *τετράγωνος*. These representations were placed by the highways and streets, in gardens, and among the Greeks in front of temples and dwelling houses. Human likenesses were formed sometimes in this manner; generally however the images represented some deity presiding over gardens and fields. The Romans employed them to point out the boundaries of lands, and on that account called them *termini*. Sometimes the attributes of the god were indicated on the work; sometimes there were inscriptions, of which, however, such as may have been preserved are not all genuine. They very seldom had any representation of costume. The head and pedestal were not always of the same material. Two heads were occasionally united on one pillar; as for instance, in the *Ἑρμαθήνη*, Mercury and Minerva united, the

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Ἑρμηρακλῆς, Mercury and Hercules, and *Ἑρμοπαν*, Mercury and Pan.

§ 166. The ancient artists made a vast number of bas reliefs (*ἔκτυπα*, *πρόστυπα*, *ἀνάγλυφα*). These works may be said to hold an intermediate place between sculpture and painting, in as much as they present a plane for their ground, and have their figures formed, more or less prominent, by the chisel or by embossing. The most common material was marble or brass. The Etrurians made use also of clay hardened by fire. The subjects represented by such pieces were drawn from mythology, history, allegory and other sources, according to the imagination of the artist. The purposes for which they were devised were exceedingly numerous; they often were separate tablets, constituting independent works; and very often they were formed upon shields, helmets, tripods, altars, drinking cups, and other vessels and utensils, tombs, urns and funeral lamps, arches, and generally upon large structures, particularly the fronts of buildings. In explaining the meaning of these devices there is need of much caution and much knowledge of literature and art; it is the more difficult, because in many instances the works are in a mutilated, or altered state.

§ 167. Among the varieties of image-work practiced by the ancients must be mentioned that which is called *Mosaic* (*μουσεῖον*, opus musivum, tesselatum, vermiculatum), which was very common, and carried to great perfection. It has its name from its elegance and grace (*μοῦσα*). It consists of figures curiously formed by pieces, in different colors, of clay, glass, marble, or precious stones and pearls, with which they used to ornament their floors and walls. Separate tablets or ornamental pieces were also formed in the same way. The pieces of which this kind of work is composed are so small, that sometimes one hundred and fifty are found in the space of a square inch. The art was most in vogue in the time of the Emperor Claudius, and one of most distinguished artists in it was Sosus.

See *Jo. Ciampini* Vetera monumenta, in quibus præcipue opera *musiva* illustrantur. Rom. 1690. 99. 2 vol. fol.—*Furietti* Liber de musivis (with plates). Rom. 1752. 4.—*Gurlitt*, uber die Mosaik. Magd. 1798. 4.

§ 168. Some of the works of the ancient sculptors have inscriptions upon them, presenting the name of the artist or explaining the work itself. On the statue of Hercules Farnese, for instance, are the words, *ΓΛΥΚωΝ ΑΘΗΝΑΙΟC ΕΠΟΙΕΙ*; on the Gladiator Borghese *ΑΓΑCΙΑC ΔΟCΙΘΕΟΥ ΕΦΕCΙΟC ΕΠΟΙΕΙ*; on a Roman statue of the goddess Hope, Q. AQVILIVS DIONYSIVS ET NONIA

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FAVSTINA SPEM RESTITVERVNT. Such inscriptions are placed sometimes on the pedestal, and sometimes on the drapery or other parts of the statue. But they are not always genuine, being frequently of recent origin, as is thought to be the case with the first of the above mentioned. In judging of them there is need therefore of much antiquarian skill and research and a careful application of historical and mythological learning.

A fine specimen of this critital scrutiny is found in *Lessing's* Laokoon, a work of great value to those who study the arts. There is a French translation by *Vanderbourg*.

§ 169. Although we have no historical account of the origin of the art of sculpture, as has been suggested, yet it is certain that the Egyptians were in possession of it at a very early period. On this account its invention is ascribed to them by some ancient writers. The Egyptians were not deficient in the mechanical part of sculpture. Yet their general mode of thinking, their prevalent taste, the peculiar character of their civilization, and especially the nature of their religion were unfavorable to the advancement of this art, and hindered its attaining among them any true and beautiful perfection. We find in their design, as well as in their whole execution, a barrenness and uniformity that appears very unnatural. Owing to the prevalence of animal worship in Egypt, figures of animals were the most frequent and most successful performances of their artists, among whom Memnon is perhaps most celebrated.

See Ricerche sopria la scultura presso gli Egiziani, di *Giamb. Brocchi*, Venez. 1792.—Böttiger's Andeutungen &c. über Archæologie. Dresden 1806.—Voyage dans la basse et la haute Egypte par *Denon*. Par. 1802. 2 vol. fol. (with plates). Description de l'Egypte. Par. 1809—1818. 9 vol. fol. (with plates) Of this work there is also a more recent edition.—In *Beck's* Grundriss der Archæologie Leipz. 1816. is an account of the artists among ancient nations, and of the remaining monuments, and mention of the works pertaining to the subject.—Respecting Memnon, consult *Anthon's* Lempriere.

§ 170. In the history of Egyptian art a distinction must be made between the old and the later style. The former appears in the earliest monuments down to the conquest of Egypt by Cambyses, 525 B. C. The latter belongs to a subsequent period, in which the Persians and Greeks held supremacy in the land. Accordingly there is a difference between these works, which may be designated respectively the Old Egyptian, the Persian-Egyptian, the Grecian-Egyptian, and the Roman imitations of the Egyptian manner. The uniformity and stiffness are much greater in the old style; yet the later performances are deficient in beauty of design and execution, in cases where there is no drapery as well as in others. There are also works, discovered in Italy,

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in Egyptian taste and manner, which are not really of Egyptian origin, but were made by later Greeks, in Rome, especially under the reign of Hadrian.

See History of Sculpture, Painting and Architecture by *J. S. Memes*, L. L. D. (p. 18, Am. Ed. Bost. 1834).—The period preceding the time of Cambyses is considered by Memes as the only period of real Egyptian sculpture. Of its character there are left two sources of judging, viz. vestiges of ancient grandeur yet existing on their native site, and numerous specimens in European cabinets. These remains may be classed under three divisions; 1. Colossal figures. 2. Figures about the natural size single or in groups. 3. Hieroglyphical and Historical relievos. The colossal remains are very numerous. Some are figures of men; others of animals, chiefly the sphinx. The dimensions extend from twelve to seventy cubits in height. The largest now known are two in the Memnonium at Thebes, one of which, from inscriptions still legible, would appear to be the famous sounding statue of Memnon. Of figures about the natural size there are also many remains. Many are found in the excavations of Philoe, Elephantis, Silsilis, and at El Malook in the tombs of the Theban Kings. These excavations are often suites of magnificent chambers hewn from the hard and white calcareous rock. A singular peculiarity marks these statues; a pilaster runs up behind each the whole height, not only when the statue is connected with the surface of a wall, but also when it is wholly detached. Relievos are found in great abundance, occupying often the entire walls of the temples. In these there is much skill in the mechanical workmanship, but they are very deficient in merit as performances of art; proportion and perspective seem to have been utterly unknown.

In the formation of these works four kinds of materials are employed; one soft, a species of *sandstone*; and three very hard, viz. a *calcareous* rock, out of which the tombs, with their sculptures, are hewn, *basalt or trap*, of various shades from black to dark grey, the constituent generally of the smaller statues, and *granite*, more commonly of the species named *rubescens*. Colossal figures are uniformly of granite, in which also is a large portion of the relievos. Statues of wood have been discovered by modern travellers. Metal appears to have been sparingly used; at least only very small figures have been found, of a composition similar to the bronze of modern times. In the tombs small images of porcelain and terra cotta are frequent.

§ 171. Among the other ancient nations of southern and eastern countries sculpture did not receive so much attention, and our knowledge of their use of the art is derived from historical testimony rather than from any existing monuments. The art was evidently esteemed by the Hebrews, but chiefly as an auxiliary and ornament to architecture; of this we have evidence in the temple of Solomon, in the construction of which, however, Phœnician artists were chiefly employed. The commerce and wealth of the Phœnicians were favorable to the arts, but there exists no genuine and proper statue as a specimen of their sculpture; the same is true respecting the Persians and Parthians, who were advanced to a considerable degree of civilization, and whose views of propriety required that the figures should be clothed in some sort of drapery; such monuments as we have, however, in the sculptured architectural ornaments which have been preserved, give us no occasion to mourn our loss.

On the general character of the sculptured monuments of the eastern nations, see *Heeren's* Ideen über die Politik, den Verkehr und den Handel der vornehmsten Volker der alten Welt.--*Hock's* Veteris Mediae et Persiae Monumenta. Gott. 1818. 4.--Cf. *Memes* Hist. &c. p. 32.

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§ 172. The Etrurians or Etruscans are more worthy of notice in the history of this art. In a very early period they occupied the upper part of Italy, and attended much to sculpture. With them the art seems to have been of native origin, not introduced or acquired from Egypt, although their intercourse with Egypt and with Greece no doubt contributed to the improvement of their arts. Five periods may be pointed out in the history of Etruscan art, the first characterised by a rude and uncultivated state, the second by works in the Grecian and Pelasgic style, the third by works bearing an Egyptian and mythological stamp, the fourth by a higher degree of excellence yet confined within the limits of the older Grecian fictions, the fifth by a still fuller perfection according to the more refined models of the Greeks.

See *Heyne's* Versuch einer nähern Bestimmung der Klassen und Zeiten für die Etr. Kunstwerke in N. Bibli. d. sch. Wiss. B. XIX. XX.—Saggio di Lingua Etrusca e di altre antiche d'Italia, &c. (da *L. Lanzi*) Rom. 1789. 3 vol. 8.—Monumenti Etruschi, illustrati e pubblicati dal Cav. *F. Inghirami.* Fiesole. 1820.

§ 173. There are many remains of Etruscan art, although their resemblance to Grecian performances often makes it difficult to decide their true origin. That Grecian artists had a great share of agency in Tuscan works is evident from inscriptions and other monuments. Independent of a large number of statues in bronze and marble, there are many works in half relief, which are, not without grounds, considered Etruscan remains. There is also a great variety of vases, remarkable both for the beauty of their form and for the paintings on them, which have been called Tuscan and Campanian, but may be with more probability considered as old Grecian, and as monuments of Greek colonies, which were in the vicinity of Cuma, Naples and Nola. Learned men and amateurs have taken much pains in collecting, portraying, and describing these remains. The most beautiful collection of the kind is that made by Wm. Hamilton; it is now in the British Museum, London.

An account of this collection was published by Chevalier *d'Hancarville*, with the title, A collection of Etruscan, Greek and Roman Antiquities &c. Naples 1766—76. 4 vol. fol.—A later work is, Recueil des Gravures des Vases antiques, tirees du Cabinet de M. le Chev. d'Hamilton, gravees par *Tischbein*. Naples 1793. 3 vol. fol.—See also *A. F. Gorii* Museum Etruscum. Flor. 1737. 2 vol. fol.—*J. B. Passerii* Picturae Etruscorum in vasculis &c. Rom. 1767—75. 3 vols. fol.—Peintures des Vases antiques, vulgairement appellées Etrusques, gravees par *Clener*, accompagnées d'explications par *Millin*. Paris 1808. 2 vol. Fol.—Peintures antiques de vases grecs de la collection de Sir *J. Coghill*, publiées par *J. Millingen*. Rom. 1817. Fol.—*Lanzi*, De Vasi antichi dipinte vulgarmente chiamata Etruschi. 1801. 8. with Plates.—Wedgewood and Bentley have made imitations of several of these vases, in terra cotta, among which the vase of Barberini, or the Portland Vase, as it is also called, is the most memorable. See *Wedgewood's* Description of the Portland Vase. Lond. 1790. 4.—Des Graf. *Von Veltheim* Abhandlung über die Barberini-jetzt Portland-Vase. Helmst. 1791. 8.

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Many of the remains of Etruscan art have been found in repositories for the dead, in which the people were accustomed to inter with the body various articles of metal and clay. At Volaterrae (Volterra) were vast sepulchral chambers. Similar structures have been discovered in the vicinity of Viterbo. In these sepulchres are found urns of stone or of baked clay, about two feet in height, which contained the ashes of bodies after burning. Painted Vases also are found in the same repositories; likewise the engraved *paterae*. The latter are numerous and curious. They are shallow dishes of brass or bronze, with a rim slightly raised, and a handle. On the bottom inside there is usually engraved some mythological subject, of simple design, expressed in a few bold lines. The use of these vessels is not known. Some have considered them as employed in sacrificing, others as designed for mirrors.—*Meme's* History of Sculpture &c. p. 71. —*Anthon's* Lemp. under Hetruria.—*Inghirami* cited § 172.

'The Portland Vase was discovered in the tomb of Alexander Severus and is believed to be the work of Grecian genius. It is a semi-transparent urn, of a deep blue color, with brilliant opaque white ornaments upon it in bas-relief, cut by the lapidary in the same manner as the antique cameos on colored grounds. Mr. Parks states 'that several of the nobility and gentry, being desirous to possess a copy of this beautiful specimen of ancient art, engaged Mr. Wedgewood to attempt an imitation of it; and he actually produced a vase of porcelain which for elegance was considered fully equal to the original.' The height of the vase is ten inches, its diameter at the broadest part only six inches. It has two curiously wrought handles one on each side. The sculpture is in the greatest perfection; the figures full of grace and expression; every stroke as fine, sharp and perfect, as any drawn by a pencil.'

The Warwick Vase also may properly be mentioned in this place. 'It is a monument of Grecian art; the production of Lysippus, statuary to Alexander the Great. It was dug up in Adrian's Villa, at Tivoli, and was sent to England by Sir Wm. Hamilton, in 1774. It is of sculptured marble, adorned with elegant figures in high relief; vine leaves, tendrils, fruit and stems forming the rim and handles.'—See Article on Porcelain and Earthenware in Amer. Journal of Science and Arts. Vol. xxvi. p. 243. with drawings of the two vases.

§ 173. The highest rank in the history of ancient art unquestionably belongs to the Greeks. The first idea of image-work among them was without doubt derived from abroad, from the Egyptians more probably than from the Phœnicians, perhaps in some degree from both. The opinion, that their earliest notions came from the Egyptians, agrees well with the whole character of their mythology, the fountain and source of their arts, and with the style of their more ancient performances. But at length they surpassed all other nations. Many favorable circumstances combined to promote the advancement of sculpture in Greece; the influence of a delightful climate upon physical and moral education, the constant views of beauty not only in the various natural scenery, but especially in the human form as produced among the Greeks, their peculiar religion involving so much of poetry and imagination and yet so addressed to the senses, the high honor and rewards bestowed upon artists, the various uses and applications of sculpture, and the flourishing condition of the other imitative arts and of letters in general.

See *Gurlitt's* Einleitung in das Studium der Antike.—An Enquiry into the causes of the extraordinary excellency of ancient Greece in the Arts. Lond. 1767. 8.—*Winckelmann*, Hist. de l'Art &c. Liv. iv. ch. 1.

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§ 174. The exact time of the rise of this art in Greece cannot be decided, nor so much as the name of the first artist. Some mention Dibutades, others Rhœcus and Theodorus, as inventers of the art of moulding, or of working in soft wax, and in brass. Dædalus, who lived three generations before the Trojan war, was celebrated as the first improver of the plastic art among the Greeks. It was undoubtedly practised at a very early period, and even in the time of the Trojan war, or at least the age of Homer, had gained a remarkable degree of cultivation. Here, as among other nations, the first attempts in the art were rude and imperfect (§ 157). It is however too hasty a conclusion, if one assigns to the earliest times any piece of rude and unfinished workmanship, with no other proof or evidence, since such works might come from the hands of poor artists of a later period, or receive their rude appearance from design.

'Concerning Dædalus, the first of the Athenian sculptors, doubtful or fabulous accounts have reached us; but a careful investigation of circumstances proves, that of whatsoever country a native, he had rendered himself renowned by the exercise of his skill at the court of Minos before settling in Attica. The facts attending his arrival there, and the history of his previous labors, enable us to fix dates, and to trace the true source of improvement in Grecian art at this particular era. Of the early establishments of the Greeks planted in the isles of the Ægean, which even preceded the mother country in the acquisition of wealth and intelligence, the Doric colony of Crete enjoyed, from a very early period, the happiness and consequent power of settled government. External advantages of situation first invited the access, while domestic institutions secured the benefits, of ancient and uninterrupted intercourse with Egypt. Hence the laws and the arts of the Cretans. With the former, the Athenian hero, Theseus, wished to transplant the latter also; and while he gave to his countrymen a similar system of policy, he did not fail to secure the co-operation of one whose knowledge might yield powerful aid in humanizing a rude people by adding new dignity to the objects of national veneration. Accordingly Dædalus, accompanying the conqueror of the Minotaur to Athens, fixes there the commencement of an improved style, 1234 years before the Christian era.

The performances of Dædalus were chiefly in wood, of which no fewer than nine, of large dimensions, are described as existing in the second century, which, notwithstanding the injuries of fourteen hundred years, and the imperfections of early taste, seemed, in the words of Pausanias, to possess something of divine expression. Their author, as reported by Diodorus, improved upon ancient art, so as to give vivacity to the attitude, and more animated expression to the countenance. Hence we are not to understand, with some, that Dædalus introduced sculpture into Greece, nor even into Attica; but simply that he was the first to form something like a school of art, and whose works first excited the admiration of his own rude age, while they were deemed worthy of notice even in more enlightened times. Indeed the details preserved in the classic writers, that he raised the arms in varied position from the flanks, and opened the eyes, before narrow and blinking, sufficiently prove the extent of preceding art.' (*Memes.*)

It has however been doubted whether Dædalus ever had an actual existence, some supposing a mere mythic personage meant, whose name was intended for any eminent artificer.—*Hirt*, Geschichte der Baukunst.—*Heyne*, ad Hom. Il. 18. 590.

§ 175. In presenting a historical view of the progress and character of the art in Greece, and of the age of the principal productions and their authors, four periods have been pointed out. The first includes the duration of the *ancient style* of execution, extending to

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Phidias, who lived about 450 B. C. The second reaches from this artist to the time of Alexander the Great about 340 B. C. and may be characterised as the period of the *grand* style. The third, that of the *beautiful* style, and the most flourishing period, commencing with Praxiteles extends to the rise of the Imperial Power of Rome. The fourth includes the efforts of Grecian art under the Emperors, and is the period of its *fall*. But this whole division is too arbitrary and indefinite, and the source whence it was derived, the sketch of Pliny, is not sufficiently exact and distinct.

See *Plin.* Hist. Nat. L. XXXIV, XXXVI.—*Heyne's* Abh. ueber die Kunsterpochen bei Plinius, in Sammlung antiquar. Aufs. St. I.—also by *same*, Artium inter Graecos tempora, in Opusc. Acad. V. 5.—*Thiersch* ueber die Epochen der bild. Kunst unter den Griechen. Munchen 1816. 1819. 4.—*Winkelmann.* Hist. de l' Art &c. Liv. vi. ch. 6.—Essai sur le classement chronologique des sculpteurs Grecs les plus celebres, par *T. B. Emeric-David* Par. 1806. republished in append. to the Nat. Hist. of *Pliny*, in Biblioth. Class. Lat. Par. 1830. This essay names in chronological order the principal Greek sculptors and the works wrought by them.

§ 176. The character of the Grecian sculpture in the first age was originally that incompleteness and want of fitness and agreeableness in design and performance, which has already been mentioned. Subsequently there appeared more of truth and accuracy in the sketch and outline, while there was still a severity or stiffness, which was much deficient in expression as well as beauty. There are many remains of Grecian art, which are commonly assigned to this period, some of them correctly; yet, as has been suggested, it is difficult to distinguish performances of some inferior artists of later times, from works belonging really to the earliest age. Endœus, Smilis, Dipœnus, Scyllis, Agelladas, Dionysius of Argos, and Mys, were the principal sculptors of this period.

§ 177. With the growing prosperity of the Grecian States, the arts, and especially sculpture, steadily advanced. Among the means of improvement were the schools of art, for the instruction of young artists both in painting and sculpture, which were established at Sicyon, Corinth, and Ægina. The first of these was the most eminent, founded by Dipœnus and Scyllis, and numbering among its pupils Aristocles, and subsequently other celebrated painters and sculptors. Corinth on account of its favorable situation became early one of the most powerful of the Grecian cities; Cleanthes was one of the most ancient artists there. The school of Ægina, also, seems to have been early established, and the island gained much celebrity from its arts; Callo, Glaucias, Simon, and Anaxagoras were distinguished in this school. The flourishing condition of these cities, in consequence of

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commerce and navigation, made them eligible places for the establishment of such schools of art.

§ 178. The occasions for the execution and use of statues in Greece were very frequent and various. Not only were the temples of the gods ornamented with their statues and with sculptured representations of their mythological history, but works of this kind were required in great number for public squares and places, for private dwellings, gardens, country seats, walks, and for architectural ornament in general. The portico at Athens, receiving its name Poecile from its variety of ornaments, was crowded with statues. To heroes, wise men, poets and victors, statues were erected out of gratitude and respect, to princes often out of flattery. Thus did the statuary always find encouragement and reward for the exercise of his art, and for the application of all his talents, which were quickened and stimulated the more by emulation.

4. See De l'Usage des statues, chez les Anciens; Essai Historique. Brux. 1768.

§ 179. Hence in the second period, reaching from Phidias to Praxiteles or the time of Alexander, the art of sculpture obtained much higher excellence in Greece than among other nations. Its characteristic at this period was loftiness and grandeur in style; yet this was accompanied with more or less of that want of softness and ease, that marked the works of preceding artists. There was a very rigid observance of outward proportion. The expression in gesture and attitude was bold and significant rather than captivating and pleasing. Phidias was the first and the most distinguished artist. His statues of Minerva and Jupiter Olympus were among the most celebrated works of antiquity, although known to us only by the unanimous praise of so many writers. Besides Phidias, among the celebrated were Alcamenes, Agoracritus, Polycletes, Myron and Scopas; the latter however, more properly belongs to the next period.

S. L. Vœlkel ueber d. grossen Tempel und die statue des Jupiters zuOlympia. Leipz. 1794. 8.—*T. Ph. Siebenkees* ueber den Tempel und die Bildsaule d. Jup. zu Ol. Nuernb. 1795. 8.—*E. H. Tœlken*, de Phidiae Jove Olympio observationes. Gott. 1812. 8.—*E. Falconet*, Sur deux Oeuvrages de Phidias, in his works, Lausanne, 1781. 6 vols. 8.

§ 180. Sculpture, together with the rest of the fine arts, attained the highest excellence, not far from the time of Alexander. In the period marked by the beautiful or elegant style, a peculiar grace was united with the accuracy and noble expression already acquired. This grace appeared both in a higher refinement in the design or

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conception, and greater ease in gesture, attitude and action. A distinction may be made between the majestic grace which is conspicuous in the statues of the gods, belonging to this period, and that which is merely beautiful; the latter again may be distinguished from an inferior and lighter sort exhibited in comparatively trifling performances. Praxiteles, Lysippus, Chares and Laches were the most eminent sculptors of this period.

§ 181. Gradually Grecian art declined from its high excellence, and finally ceased. The causes are obvious; the prevalence of luxury and consequent corruption of taste and morals; the internal changes and commotions and the infringements upon civil liberty from the time of Alexander, and its final loss after the subjection of Greece to the Romans. There were however in this period some skillful artists, as Arcesilaus, Pasiteles and Cleomenes; and the plastic arts remained in credit in some of the cities of Asia and Sicily.

See *F. Jacobs* über den Reichthum der Griechen in plastischen Kunstwerken. München 1808. 4.

§ 182. On the subjection of the Greeks their arts passed, as it were, into the hands of the Romans, by whom however the arts were honored and furnished with opportunities for their employment, rather than actually acquired and practised. Inearly periods of the republic, distinguished merit was rewarded with statues. After the second Punic war, a great number of splendid works of sculpture were brought to Rome from captured cities, Syracuse, Capua, Corinth, Carthage, also from Etruria and Egypt. Likewise Grecian artists flocked to Rome, and there produced new works. With the advancement of wealth the Romans devoted greater and greater expense to the ornamenting of their temples, their public and private buildings, their gardens and manors, until at length there was a most extravagant and luxurious indulgence.

Edm. Figrelii de statuis illustrium Romanorum liber singularis. Holmiæ 1756. 8.—*Lipsii* Admiranda s. de magnitudine Romana libri iv. Antw. 1637. fol.—*Rycquii* de Capitolio Rom. commentarius. L. B. 1696. 8.—*Sillig*, Catalogus artificum Græcorum et Romanorum. Dresd. 1827.

§ 183. The Capitolium, particularly the temple of Jupiter included in it, the Comitium and the Rostra, were in a special manner adorned with statues. Inspectors were appointed (tutelarii, æditui), whose business was to guard the edifices thus ornamented from injury and plunder, a duty afterwards assigned to a particular magistrate. The senate alone could authorize the erection of statues, and the censors

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corrected abuses. Hence is found sometimes on Roman statues the inscription, *Ex Senatus Decreto, E Decurionum Decreto.* Statues were erected in the colonies and free cities. The buildings and public places of Rome were adorned by the first emperors with a great number of works of sculpture, most of which however were prepared by Grecian artists.

§ 184. In the last half of the second century after Christ there was an obvious decline of good taste in sculpture, and soon after the middle of the third, the art was wholly prostrated, through political disasters and other conspiring influences. Esteem for the art and its productions was lost, and many unfavorable circumstances happened, so that a number of the most valuable works of sculpture were mutilated, buried in ruins, or entirely destroyed. This resulted partly from the warlike character of the tribes that invaded Italy, partly from the avarice and rapacity of some of the later Roman emperors, from frequent earthquakes or conflagrations, from the repeated capture and sacking of Rome and Constantinople, and from a mistaken zeal of many christians against the preservation of heathen idols and monuments.

See *Fiorillo's* Geschichte der Malerei. B. I. p. 11.

§ 185. Notwithstanding all this ruin, many monuments of sculpture, and some of them of high excellence, have been preserved. Since the revival of the fine arts, which commenced in Italy, the last seat of ancient sculpture, these monuments have been diligently sought out, collected and described. Yet most of them have suffered from time or accident, and very few are wholly free from mutilations. There have been attempts to remedy these injuries by rejoining and repairing, but without sufficient judgement or skill. For such attempts require not only mechanical dexterity, but a very correct apprehension of the exact design of the original artist, and especially a capacity to adopt perfectly his manner and style. No modern has been more successful in labors of this sort, than Cavaceppi.

See Raccolta d'antiche statue etc. restaurate da *B. Cavaceppi.* Rom. 1768-72. 3 vol. Fol.—Abh. über Restaur. von Kunstwerken, in *Propyläen*, II. 1. p. 92.—*Henrici* Commentationes de statuis antiquis mutilatis, recentiori manu refectis. Vit. 1803. sqq. 4.

§ 186. Of the great number of valuable monuments of ancient sculpture we shall mention here only some of the most celebrated, such among them as deserve the first rank.

1. The splendid Group of *Laocoon* in the Belvedere of the Vatican

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at Rome. It is larger than life, wrought of white marble, not wholly finished on the back. (S. *Virg*. Aen. II. 201—225.—*Plin.* Nat. Hist. xxxvi. 4). It consists of three principal figures, the Father and his two sons, writhing in the coil of two huge serpents. This was found in the year 1506 among the ruins of the Baths of Titus, and probably belongs to the times of the first emperors. The expression of extreme agony in the features, and muscles of the whole body, especially of Laocoon, the struggle to break the dreadful grasp, the cry of distress indicated by the mouth, the anxious, entreating look of the sons fixed on their father, are among the striking excellencies which mark this extraordinary performance.

Critics however differ in opinion respecting the real design of the artist as to the expression and degree of the anguish of the Father.

Heyne's antiquar. Aufs. St. 2.—Propyläen I.—*Hirt* in d. Horen v. 1797.—*Winkelmann's* Werke. vi. 1.—*Lessing's* Laocoon, § 5.—*T. B. Emeric-David* Essai cited § 175.

2. The Group of *Niobe and her children*. Her children being slain by Apollo and Diana, the mother through grief was changed into stone (*Ovid.* Met. VI. 148—312. *Plin.* Nat. Hist. xxxvi. 4). This work has marks of the lofty style, and is perhaps from the hands of Scopas. It consists of five figures. It was discovered in 1583, and is still in the Duke's collection at Florence, where the figures are merely placed by the side of each other, as their proper arrangement in a group is difficult to discover, and even their original connection is not fully proved. There is an uncommonly elevated and tragic expression in all the figures and great variety in the combination.

Angelo Fabroni Diss. sulle Stat. appartenenti alla favola di Niobe. Firenze. 1779 Fol.—*Meyer* in Propyläen. II. and *Böttiger's* Amalthea (Musee de l'antiquité figurée) Dresden 1824. I. —*Winckelmann*, VI. 1. —On the moral of the Laocoon and Niobe, see remarks in The Philosophy of Travelling by *T. Johnson*, M. D. (p. 118 Am. ed. N. York 1831).

3. The *Farnese Bull*, the largest of all ancient groups. It consists of a bull, two youth larger than life, Zethus and Amphion, and three smaller figures, two of which are taken for Dirce and Antiope, represented upon a rock. The rock and figures are 12 Parisian feet in height, and 9 1-2 in width. This group was found about the middle of the sixteenth century, and lodged in the palace Farnese at Rome, and afterwards placed in public at Naples. Many parts of it are modern; of course the expression is defective. Pliny speaks of a similar work of art, perhaps it is the very same.

Plin. Nat. Hist. xxxvi. 4—*Heyne's* Antiquar. Aufs. St 2.—*Rehfues*, Neapel. Th. 3.—*Winckelmann*, VI. 1.

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4. The *Apollo Belvedere*, one of the most celebrated of ancient statues, on account of the perfection of art diplayed in it. It is an ideal of youthful beauty and vigor. It seems to represent Apollo just after discharging his arrow at the serpent Python, and indicates in its expression a noble satisfaction and assurance of victory. It was found at Antium in 1503. It was purchased by Pope Julius II. then a cardinal, and placed in the part of the Vatican called Belvedere. The legs and hands have received modern repairs.

Hirt's Bilderbuch, I. p. 32.—*Winckelmann's* Werke VI. 1.

5. The *Venus de Medici*. It is in the grand duke's gallery at Florence. It is of pure white marble, and the height of the statue but little over five feet. On the pedestal appears the name of Cleomenes as the sculptor, but the inscription is modern. The design of the artist was to represent Venus either as just coming from the bath, on the point of dressing herself, taken by surprize, and full of virgin modesty, or as appearing before Paris for his judgment in the contest with Juno and Minerva for the prize of beauty. This statue must be distinguished from the Cnidian Venus of Praxiteles, of which we possess only copies.

R. Levezow ueber die Frage, ob die mediceische Venus ein Bild der knidishen von Praxiteles sei. Berlin 1808.—*Winckelmann*. VI. 2.—*Heyne's* Antiq. Aufs. St. 1.—*Johnson's* Philosophy of Travelling, p 121.

6. The *Hercules Farnese*, formerly in the Palace Farnese at Rome, now at Naples. It is a colossal statue, almost three times as large as nature, of beautiful Parian marble. The feet were at first missing, and others were substituted by *della Porta* with such art, that the original ones, being subsequently found, were only placed by the side of the statue. The inscription names Glycon as the artist, whom, however, no antient writer mentions. One admires in this work, the firm, vigorous, powerful body, although in repose, resting against the club.

Winckelm. VI. 1.—*Dupaty*, Voyages d'Italie.

7. The antique work called *the Torso*, in the Belvedere at Rome. It consists merely of the body or trunk, of white marble, executed in a very superior manner. On account of its size and appearance of muscular strength it is commonly taken for the body of a statue of Hercules. It has been called the Torso of Michæl Angelo, because he particularly admired and studied it.

See *Winckelmann's* Werke, VI. 1.

8. The *Gladiator Borghese*, formerly in the villa Borghese at Rome,

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now in the Royal Museum of Paris. This is the representation of a hero or warrior, who seems to be defending himself against a cavalier. In the opinion of Heyne it belonged to a group. Connoiseurs in art do not agree respecting its design. It is a beautiful and noble figure, of manly age, athletic, with the muscles in strong tension, yet not over-strained or unnatural. The inscription on it ascribes the work to Agasias of Ephesus, who is not mentioned by any ancient writer, but certainly must have belonged to the period of the highest perfection of Grecian art.

See *Heyne's* Antiq. Aufs. St. 2. — *Winckelm. VI.* 1.—*Anthon's Lemp.* Agasias. —Comp. § 168.

9. The *Dying Gladiator* (Gladiator deficiens) in the Campidoglio at Rome. He lies upon a shield, supported by his right hand, with a collar upon his neck, and seems to be exerting his utmost strength to rise. Some parts of the figure are modern, but admirably wrought, and ascribed to Michæl Angelo.

See *Heyne's* Aufs. St. 2.—*Winckelmann's* Werke, VI.

10. *Antinous*, a very beautiful statue in the Belvedere at Rome. It has been considered, although without grounds, as a representation of Antinous, the favorite of Hadrian. Winckelmann took it for a statute of Meleager, or some other young hero, and admired very much its head. It is now quite commonly viewed as a Mercury.

Levezow ueber den Antinous, dargestellt in den Kunstdenkmälern des Alterthums, Berlin. 1808. 4. — *Winckelmann*, VI. 1.—*Böttiger's* Andeutungen.

11. A *Flora*, formerly in the Palace Farnese at Rome (thence called the *Flora Farnese*), now at Naples. The body only is ancient; the rest is modern by *della Porta*; whence it is not certain that this statue originally represented Flora. Winckelmann considered it as intended for a Muse. Its principal merit is in its drapery, which is regarded as the best of all ancient statues. It is nearly as large as the Hercules Farnese, yet its whole expression is feminine.

See *Winckelmann's* Werke, IV.

12. *Marcus Aurelius*, an equestrian statue, of gilded metal, in the square of the modern capitol at Rome. It is much larger than life. It retains now but few traces of the gilding, but is otherwise in good preservation. Its effect is increased by the pedestal on which it was elevated by Michæl Angelo. The horse particularly is admired,

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seeming actually to move forward, and exhibiting, generally, fine proportions.

Observations sur la Statue de Marc-Aurèle, par *Falconet*. Amst. 1771. *Winckelmann*, VI.

13. The statue of *Pallas*, found in 1797 in the vicinity of Velletri and brought to Paris, where it is lodged in the Royal Museum.

The Description of the Museum of Napoleon contains a representation of it. An account of it is given by *Fernow*, in N. D. Mercur, v. J. 1798.

§ 187. Among the valuable remains of antiquity are many *busts*, which, aside from the skill and beauty in their execution, afford much pleasure and utility by preserving the features of celebrated persons. The correctness of these likenesses is not certain, especially as in many cases they have undergone the process of restoration by modern hands. Many also exhibit no distinct characteristics, to enable us to decide any thing as to the persons they represent. The uncertain character of the inscriptions has already been mentioned; and sometimes the head and pedestal do not belong together. It may be too that the portrait is the mere fancy of the artist.

Among the most distinguished and authentic are those of Homer, Socrates, Plato, Alexander the Great, Scipio, Julius Cæsar, and others found in the collections of statuary about to be mentioned. There is the largest number in the Capitol at Rome; engravings of these may be found in the work styled Museo Capitolino (§ 191).

See *Gurlitt's* Versuch ueber Buestenkunde. Magdeb 1800. 4.

§ 188. There likewise remains a multitude of works in relief, either in whole pieces, or fragments, on edifices, columns, shields, helmets, tripods, tombs, altars &c. Vases and drinking utensils, urns and funereal lamps, are often found in antiquarian collections, many of distinguished excellence as works of art. It would be too long to enumerate the monuments adorned with relief, even the most celebrated; and we only mention the triumphal arches still existing at Rome, erected by the emperors Titus, Septimius Severus, Constantine, and the columns of Trajan and Antoninus Marcus.

See Li Bassirilievi antichi di Roma, incisi da *Tom. Piroli*, colle illustrazioni di *Giorgio Zoega*. Rom. 1808. 2 Vol. Fol. (Translated into German by *welcker* Giessen, 1811.—References in *Sulzer's* Allg. Theorie, article, *Flaches Schnitzwerk*.

§ 189. Of the remains of mosaic work, the most beautiful is that found at Tivoli, representing four doves around the rim of a vase. The

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largest is that called the *Mosaic* of *Praeneste* having once been the floor of the temple of Fortune in that place. It represents an Egyptian festival. It is now in the Palace Barberini, built upon the ruins of the temple just named, in the village now bearing the name Palestrina.

Other works of this kind have been discovered in modern times.

See *Visconti*, Osservazioni su due Musaici Antichi Istoriati (Plates). Parm. 1787. 4. *Gurlitt* uber die Mosaik. Magdeb. 1798. 4.—Explication de la Mosaïque de Palestrine, par M. *l'Abbé Barthelemy*, Paris. 1760. 4.—Cf. § 167.—*Sulzer's* Allg. Theorie, Article *Mosaische*.

§ 190. Many collections have been made of remains of ancient Sculpture. The following are the most celebrated public collections.

In *Italy* we find the greatest number and the most valuable remains, particularly *at Rome*, in *the Vatican;* in *the Museum of the Capitol*; in *the palaces, Barberini, Mattei, Massimi;* in *the Villas, Albani, Ludovisi, Pamfili*, and *Medici: at Florence* in *the Gallery of the Grand Duke* and *the palace Pitti: at Naples* in *the Royal Museum: at Portici*, in *the Museum of Antiquities*, where are collected the remains discovered at Herculaneum, Pompeii, and Stabiae: *at Venice* in *the fore-hall of St Mark's Library.*

In *France* the most important collection of the kind is in *the Royal Museum, at Paris.* This collection was greatly augmented after the French war in Italy, 1796, by master pieces of art brought from Rome and other cities of Italy, and from Netherlands and Germany. But on the victory of the allied powers over Buonaparte in 1815, these plundered treasures were restored to the places, whence they had been taken. Nevertheless the collection in the Royal Museum is still one of the richest in Europe.

In *England* the chief is in *the British Museum, London*, where are the valuable monuments brought from Greece by Lord Elgin in 1814 and purchased by Parliament for the Museum.—Interesting remains of *bas-reliefs* are seen in *the Arundelian collection, at Oxford.*—Valuable works of ancient art are in possession of rich individuals; among the most distinguished are those belonging to *the Duke of Pembroke's Collection.*

In *Germany*, there is a collection *at Vienna*, in *the Imperial Museum*, particularly rich in Vases; *at Munich* in *the saloon of the Palace*, and *the Glyptothek*, where are particularly noticeable the Aeginetan sculptures, discovered in 1811; *at Dresden* in what is called *the Japanese Palace* (a beautiful collection); at Charlottenburgh in *the Royal Mansion*, near Berlin; *at Sans-Souci*, in the edifice erected by Frederic II of Prusssia by the name of *Temple of Antiques.*

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Farther particulars respecting these collections may be drawn from works of Topography and Travels. See, e. g. in reference to Italy, *Keyssler*, *Volkmann* with the additions of *Bernouilli*, *Count Stolberg*, the voyage picturesque by *Cochin*, letters of *Dupaty*, &c. A very instructive work, both in relation to this point, and in the formation of taste in general, is that of *Ramdohr*, entitled, Ueber Malerei and Bildhauerei in Rom. Leipz. 1799. 3 Vol. 8.—See also, *Johnson's* Philosophy of Travelling. N. York. 1831. 8.—*Eustace's* Classical Tour in Italy.—Some account of the collections in Rome, and the places where they are lodged, may be found in Descrizione di Roma Moderna formata nuovamente con le Autorità del *Cardinal Baronio*, &c. Rom. 1697.—For other references see *Sulzer's* Allg. Theorie &c. Vol. 1. p. 188.

Scarcely any of the genuine remains of ancient art have been brought to this country. In the *Boston Atheneum*, are two or three antique bas-reliefs. But copies and casts in plaster may serve as substitutes. The Institution just named besides a number of busts and other antiques, has also in plaster casts, some of the most valued monuments of ancient sculpture, as the *Laocoon*, *Apollo Belvedere*, *Venus de Medici*, *The Torso*, *Antinous*, *Gladiator Borghese*, &c. (Ms. Lett. of Dr. Bass).—The *Academy of Fine Arts*, at Philadelphia, has also some antiques, and a number of copies and casts of celebrated pieces.

§ 191. In order to give those, who cannot visit in person these remains of ancient art, some visible representation of them, drawings and plates have been published, which are usually accompanied with descriptions and critical remarks. Some of the principal of these works may be mentioned.

Raccolta di Statue antiche e moderne da Domen. *de Rossi*, colle sposizioni di *Paolo Alessandro Maffei*. Roma 1704. fol. m.—Il Museo Capitolino—*Museum Capitolinum* (ed. *Bottari*, *Foggini*. et *Guerci*). Roma 1750—83. 4 Vols. fol.—Museum Florentinum, c. obss. *H. F. Gorii*. Flor. 1731—42. 6 Vols. fol.—*Gorii* Museum Etruscum. Flor. 1737. 3 Vols. fol.—Raccolta delle antiche statue nell' Antisala della libreria di S. Marco, illustr. da *A. M. Zanetti*. Venez. 1740—43. 2 Vols. fol.—*L. Begeri* Thesaurus Brandeburgicus selectus. Colon. March. 1696—1701. 3 Vols. fol.—Veterum illustrium Philosophorum, Poetarum, Rhetorum et Oratorum Imagines, a *L. P. Bellorio* illustratæ. Rom. 1685. fol.—Admiranda Romanarum Antiquitatum ac veteris Sculpturæ Vestigia, a *Petro Sancto Bartolo* delineata c. n. *I. P. Bellorii*. Rom. 1699. fol.—Recueil des Antiquites Egyptiennes, Etrusques, Grecques et Romaines, par Mr. le Comte *de Caylus*. Paris. 1752—67. 7 Vols. 4.—Monumenti antichi inediti, spiegati ed illustrati da *Giov. Winckelmann*. Roma 1767. 2 Vols. fol. m.—Il Museo Pio-Clementino, descritto da *Giamb.* (ed. Ennio Quirino) *Visconti*. Roma 1782—1807. 7 Vols. fol.—Les plus beaux Monuments de Roma anc. dess. et gr. (par *Barbault*) Paris, 1762. fol.—Gallerie du Musee Napoleon, publiee par *Filhol* et redigee par *Lavallée*. Paris. 1802—1815. 10 Vols. 8.—*Landon* Gallerie complete du Musee Napoleon. Paris. 64 livraisons. 4.—

Description historique et critique des statues, bas-reliefs, etc. du Musee Royal, avec des dissertations sur les arts et les antiquites, par *A. Lenoir*. Par. 1820. 8. An English Translation by *J. Griffiths*.—Musee des Antiques, dessine et grave, par *P. Bouillon*. Paris. 1826. 3 Vols. fol.—Augusteum, Dresden's antike Denkmaler enthaltend, von *W. G. Becker*. Leipz. 1804—11. 3 Vol. fol—A Description of the Antiquities and Curiosities in Wilton house illustrated with xxv Engravings of the Capital Statues, Bustos and Relievos, by *J. Kennedy*. Salisb. 1769. 4.—Aedes Pembrochianæ, or a Critical Account of the Statues &c. at Wilton house, by *Richardson*. Lond. 1774. 8.—One of the best works of its kind is *J. J. Preisleri* Statuæ antiquæ æri incisæ, delineatæ ab *Edm. Bouchardon*. Norimb. 1732. fol.—See *Krebs*, Handbuch d. philol. Bücherkunde, Vol. 2. p. 331.—*Sulzer* Allg. Theor. Vol. 1. p. 188.—The following may be added, *Dallaway's* Statuary and Sculpture of the Ancients. 8vo.—*Flaxman's* Lectures on Sculpture with Plates. 8vo.—Specimens of Ancient Sculpture. (Lond.) Imp. fol.—*Visconti* and *Mongez* Iconographie Ancienne. This splendid work owes its existence to Napoleon, and was executed at the puplic expense. It contains portraits of cele-

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brated personages of Greece and Rome, drawn from ancient statues, busts, medals &c. See a notice in the *Revu .Ency.* Vol. xxvi. p. 427.

II.—Lithoglyphy, or Engraving on Gems.

§ 192. Engraving upon such materials as metals, ivory, shells, crystals and gems is a particular application of the general art of image-work. It is done either by elevating the figures above the surface of the material used, or depressing them below. Gems, or precious stones (*λίθοι*, gemmæ), are most commonly employed for this purpose, and the art has thence been called Lithoglyphy (*λιθογλυφία*).

As the stones engraved were very frequently inserted in rings for the fingers, the art was also termed by the Greeks *δακτυλιογλυφία*.

The great variety of objects represented by it, the beauty and perfection of the workmanship, and the extensive utility of it in relation to literature, render this art particularly worthy of notice.

See *Sulzer's* Allgem. Theorie &c. Vol ii. p. 386.

§ 193. At a very early period probably men became acquainted with gems, and in the same way it is likely as with metals, by the subversion or abrasion of the soil in which they existed. Even the imperfect lustre of the rude gem might attract attention, and accident might first suggest the idea of increasing the lustre by friction. It needed but a glance at a fractured gem to perceive that it would be rendered brighter and more beautiful by removing the exterior surface or roughness. This was perhaps originally done by rubbing two stones together, since, as is known, almost every precious stone may be polished by its own powder. The evidence of this early acquaintance with gems will be given below (§ 199).

§ 194. A particular knowledge of the nature, formation, and divisions of the precious stones belongs properly to the naturalist. Yet the artist and amateur cannot wholly dispense with this knowledge in order that they may judge of the real substance of gems, although the design and execution of the engraving are their principal object of attention.

As to the classification of gems the mineralogical systems differ in principles, some distinguishing the stones by their elementary parts, others by their degree of density and transparency, or by their colors. The two last methods are not sufficiently exact, as they are not based on essential and exclusive characteristics.

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Finally hardness, lustre, transparency, and beauty of color are the most important peculiarities and recommendations of a gem.

See *F. B. Brückmann's* Abhandlung von Edelsteinen. Braunschw. 1773. and Beiträge to the same, Braunschw. 1778 and 1783.—Also *Ernesti* Archæologia literaria, ed. *Martini*.—For a better view of the nature of gems, see Traitè element. de Mineralogie, par *F. S. Beudant*. Paris. 1830, vol. i. p. 704. Cf. Dictionnaire classique d'Histoire Naturelle, par *Audouin* &c. Paris, 1828. T. iii. p. 542.

§ 195. Without going into a full enumeration of all the kinds of precious stones, we shall mention those which are worthy of notice on account of their use in lithoglyphy.

The *Diamond* (ἀδάμας, *adamas*) with the ancients held the first rank among precious stones on account of its brilliancy, hardness, and transparency. Yet it is not certain that they employed it for engravings. Even the polishing of it seems to have been unknown to them, or the art was lost and discovered again about 1476 by Louis de Berguen of Brixen.

The *Ruby* (πυρωπός, *carbunculus*) approaches the Diamond in hardness and often surpasses it in lustre. The Romans named different varieties of this gem *rubacellus, palassius, spinellus.* Pliny (37. 29.) mentions *lychnis* as a sort of ruby.

The *Emerald* probably had its name (*smaragdus*, σμάραγδος derived from μαραίσσω) from its peculiar gloss. On account of its beautiful green, both agreeable and salutary to the eyes of the artist, it was frequently used in lithoglyphy. The ancients seem to have included under the term smaragdus all gems of a green color, and especially the dark Beryl called by jewellers the *aquamarine.* The smaragdites was merely a variety of green marble, which although often called smaragdus, must be distinguished from the emerald.

The *Sapphire* (σάπφειρος, *sapphirus*, also κυανός, *cyanus*), of a beautiful sky-blue color, was esteemed nearly equal to the Diamond. That, which had mingled with it tinges of gold, was called chrysoprase (χρυσόπρασος).

The name of *Beryl* (βήρυλλος, *beryllus*) was given to all transparent stones of a pale or sea green. The *Chrysoberyl* was of a yellowish hue.

The *Jacinth* or *Hyacinth* (ὑάκινθος) is a deep red, often an orange color. The stone of violet hue, to which the ancients gave also the same name, seems to have been rather a species of Amethyst.

The *Amethyst* (ἀμέθυστος), violet colored in different degrees and shades, was much sought for by ancient artists. A variety of this gem, held in particular estimation, they termed παιδέρως, or ἀντέρως, and the gem of Venus (*gemma Veneris*).

The *Agate* (ἀχάτης) received its name from the river Achates in

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Sicily, where the stone was first found. Agates are of various shades in transparency and color. The agate-onyx, with a white surface and another color beneath was often employed for engraving in relief, the surface of the stone being used for the figure. There are numerous sorts.

The *Carnelian* is so called from its color resembling that of flesh (*carnis*). It belongs to the class of agates. It was very frequently used for purposes of engraving, on account of the ease with which it could be wrought.

The *Sardine* or *Sardius* (σάρδινος, σάρδιος, *sarda*) is likewise red and of the same kind as the Carnelian. It is used for seals and signets very much, because it is so readily detached from the wax. The term Sarda was a common name for every kind of Carnelian.

The *Opal* (ὀπάλλιος, *opalus*) is ordinarily white, but occurs with other colors. It was much esteemed by the ancients.

The *Jasper* (ἴασπις, *iaspis*) presents various colors, red, green, brown, gray, which sometimes appear simple, and sometimes mingled. For lithoglyphy the latter kind was preferred, particularly that with red spots upon a green ground, which was also called *heliotropia.*

The *Onyx* (ὄνυξ) took its name from its whitish red color resembling the nails of the hand. That which presents veins of red was termed Sardonyx. A kind of marble of similar color was also termed onyx or onychitis, and otherwise alabaster.

The *Crystal* (κρύσταλλος, *crystallus*) was so called from its resemblance in form to ice (κρύος, κρυστάω). Ancient artists made much use of it both in lithoglyphy, and for drinking vessels on which devices were to be sculptured.

In reference to the accounts given of precious stones by ancient writers, particularly by *Pliny*, the 37th Book of whose Natural History is devoted to this topic, it must not be forgotten that the names and characteristics therein given do not always belong to the very stones which bear those names in modern science. Many of the ancient gems must be distinguished from such as have the same names now, but different characteristics. The smallest points of variance were sufficient with the ancients to secure to a precious stone a new name. See *L. de Launay's* Tableau de Comparaison de la Mineralogie des Anciens avec celle des Modernes, in his Mineralogie des Anciens. Brux. 1803.

Several precious stones are enumerated in Exodus (xxviii. 17—20), by the Septuagint thus, σάρδιον, τοπάζιον, σμαράγδος, ἄνθραξ, σάπφειρος, ἴασπις, λιγύριον, ἀχάτης, ἀμέθυστος, χρυσόλιθος, βηρύλλιον, ὀνύχιον. The list in Rev. xxi contains also χαλκηδών, σαρδονυξ, χρυσόπρασος, ὑάκινθος. See *Epiphanius* de xii Gemmis &c. on the xii gems in the breast-plate of Aaron.—*Gessner*, Corollarium to the treatise of Epiphanius.

Some have included among the gems the *Murra*, or *murrhinum*, mentioned by Pliny, of which were made the vessels (vasa murrina) so much valued by the Romans. But as to the nature of this substance there have been many conjectures, of which the most probable seems to be, that it was a kind of porcelain. ' The vases were in such esteem at Rome, in the first ages of the christian era, that two of them were bought by one of the emperors at the price of 300 sestertiûm, more than £2000 sterling each. A cup capable of holding three sextarii (4 1-2

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pints) was sold for seventy talents; and a dish for three hundred, a talent being equal to £180 English.' (Amer. Journ. of Science and Art. Vol xxvi. p. 236).—See Graf *von Veltheim*, Abhandlung über die Vasa murrina. Helmst. 1791. 8.—*Gurlitt*, über die Gemmenkunde. Magdeb. 1798. 4.—*Roloff*, über die Murrinischen Gefaesse der Alten, in Museum der Alterthumswissenschaft herausg. von *Wolf* and *Buttmann* (Bd. ii).—*Launay*, Mineral. des Anciens. I. p. 85.

§ 196. On these gems the figures were formed either in depression below the surface, or in relief above. Those of the first kind were called by the ancients, *gemmæ diaglyphicæ, insculptæ;* by the Italians *intagli*, by the French *gravures en creux*. Those of the other kind were called *gemmæ ectypæ, anaglyphicæ, exsculptæ;* the modern term is *cameo*. This word was formed, it may be, from the union of two, viz. *gemma onychia*, as it originally was applied only to gems of onyx having two colors, the figure in relief being formed of the upper color and the other appearing in the ground. Or it may have come from the name of a shell, *Came*, which is found on the coast of Trapani in Sicily, and which has various figures on it in a sort of relief. Where the figure is formed below the surface of the gem, the depression is of different degrees, according to the perspective. Sometimes the surface of the gem receives a swelling form like that of a shield, to enable the artist to express the prominent parts more naturally and without curtailment and preserve a more accurate perspective.

§ 197. The objects represented upon engraved and sculptured gems are very various. Often the figures transmit and preserve the memory of particular persons, remarkable events, civil and religious rites and customs, or other matters worthy of notice. Sometimes the whole is an arbitrary device of the artist, combining and exhibiting mythical, allegorical, and imaginary objects. Frequently we find merely heads, of gods, heroes or distinguished personages, either singly, or one after another (*capita jugata*), or facing each other (*adversa*) or turned the opposite way (*aversa*). The heads usually appear in profile. In discovering and explaining the design, it is useful to compare the pieces with coins and other gems.

§ 198. Upon many gems are found figures in full length, either single or grouped. There, are for example, full figures of gods with various costumes, and appendages. Frequently mythical and allegorical representations are united. Many times the engravings illustrate points of history and antiquities. Festivals, sacrifices, bacchanals, feats in hunting and the like are often presented. There are gems also with inscriptions, which usually give the name of the artist, but not with certainty, because the inscription is so often made subse-

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quently to the time of the engraving. Some gems also bear in large letters the names of the persons who caused them to be engraved.

Occasionally the inscription contains the words of some *sacred* or *votive* formula; scarcely ever an explanation of the subject represented.

See *Fr. de Ficoroni* Gemmæ antiquæ literatæ. Rom. 1757. 4.

§ 199. The history of this art has its different periods, and principal changes and characteristics in reference to origin, progress and decline, in common with sculpture or image work in general. Like the whole plastic art, it depends much on design, and its advancement and fall are connected with the same causes. Its progress presents the same varieties of style, the rude, the more cultivated, and the elegant. It is probable, that soon after the discovery of precious stones men began to etch upon them, at first, perhaps mere characters or simple signs. The Bible gives the earliest notices of the art, in the precious stones of the Ephod and the Breast-plate of Aaron (Exod. xxviii. 17-22), on which were inscribed the names of the twelve tribes of Israel. Gems and precious stones are spoken of at a still earlier period (Gen. ii. 12. Job. xxviii. 6. 16-19. Comp. Lev. xxvi. 1).

§ 200. The Israelites without doubt derived the art from the Egyptians, among whom it had been long known, and had been promoted by their superstitious ideas respecting the wonderful efficacy of such stones in the preservation of health, In this view they were marked with hieroglyphic characters, and used as talismans, or amulets. Many of these stones yet exist, especially of a convex form like that of the beetle, termed *Scarabæi* (κάραβος); however, many of them were wrought at a later period, after the time of Christ, to which more recent class belong also those called by the name of *Abraxas*.

See *J. J. Bellermann's* drei Progr. über die Gemmen mit dem Abraxas-Bilde, und zwei Progr. über den Scarabæen-Gemmen. Berl. 1817.

The word *Abraxas*, being interpreted according to the numerical force of its corresponding Greek letters, α β ρ α ξ α ς, signifies 365, the number of days in the year. It is said to have been fabricated by Basilides, who maintained that there were so many heavens, or by some one of the sect called Gnostics. The engraved stones designated by this name are supposed to have proceeded from the followers of this sect and to have been designed as a sort of amulets or talismans. Great numbers of them are preserved in the cabinets of Europe. *Montfaucon* divides them into 7 classes; 1. those with the head of a cock usually joined with a human trunk with the legs ending in two serpents; 2. those with the head or body of a lion, having often the inscription *Mithras*; 3. those having the inscription or the figure *Serapis*; 4. those having *Anubus*; or scarabæi, serpents or sphinxes; 5. those having human figures with or without wings; 6. those having inscriptions without figures; 7. those having unusual or monstrous figures. The term *Abraxas*, sometimes written *Abrasax*, is found only on a few.—The mystic word *ABPACAΔAVPA* is supposed to have come from the same sect. An amulet was formed by writing these letters in such a way that they should make an inverted cone or triangle with the whole word at the base and the letter A at

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the apex; which was done by beginning the word one place farther to the right in each successive line and also cutting off at each time one letter from the end. This was employed as a charm for the cure of a fever.—See *Montfaucon*, L'Antiquite expliquee. Tom. ii. p 353 (Part. 2. Liv. 3)—*Joa. Macarii* Abraxas s. Apistopistus; antiquaria disquisitio de Gemmis Basilidianis. Antv. 1657. 4.—*P. C Jablonsky*, De Nominis Abraxas vera significatione, in the *Miscell. Lips. nov.* (Bd. 7. Th. 1).

We may mention here a class of engraved stones, sometimes called *Socratic*, having heads of various animals connected with the form or feet of a cock, or other devices, among which is found a head resembling *Socrates*.—See *Sulzer*, Allg. Theorie &c. vol. ii. p. 399.—*Joa. Chifletii* Socrates, s. de Gemmis ejus imagine cælatis Judicium. Antv. 1662. 4.—*Middleton's* Antiq. Tab. xxi. sect. 10. cf. *Doddridge*, Family Expositor. Note on Rev. iv. 7. (p. 913. Am. Ed. Amherst 1833).

§ 201. Still among the Egyptians, lithoglyphy, like the other plastic arts, and on account of the same hindrances (§ 169), never reached any distinguished excellence or perfection. Stones and gems, adorned with figures in relief, were much less common among them than among the Greeks and Romans, with whom a greater degree of luxury in general favored the exercise of this art in particular.

§ 202. Among the Ethiopians, Persians, and other nations of Asia and Africa, this art must have been known in very ancient times, because their sculptured stones are mentioned by the ancient Greek and Roman writers. Persian gems are still in existence of various kinds. But the Etrurians were more remarkable. They either borrowed the art from the Egyptians,or very soon became imitators of the Egyptian manner and like them wrought gems in the form of the scarabæus or beetle. They carried their skill in execution much further, but not to the point of Grecian excellence. We probably have remaining but few sculptured gems, really Etruscan; most of those so called are probably of Grecian origin; at least the evidence that they are Tuscan is very unsatisfactory.

§ 203. Whether the Greeks borrowed this art from Egypt cannot be decided any more certainly than the exact time when they became acquainted with it That it existed in Egypt at an earlier period is unquestionable; but that the Greeks must therefore have borrowed it from that country by no means follows. Probably it arose among them as did sculpture. It seems to have been known in the time of the Trojan war, although Pliny expresses doubt on the point. This writer and others mention, as the most ancient remarkable gem among the Greeks, that belonging to the signet of Polycrates, king of Samos. It was an emerald or sardonyx on which was carved a lyre. According to tradition, this jewel, having been thrown by the king into the sea to avoid an accident that threatened him, was brought back by a fish that was served at his table. The artist who wrought it, was

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Theodorus of Samos, who flourished about 530 years before Christ. The art was at that time quite imperfect, but afterwards advanced rapidly, and reached its highest perfection about the time of Alexander.

§ 204. In this flourishing time, no graver of gems equaled Pyrgoteles in celebrity. While Apelles alone was allowed by Alexander to paint his likeness, and Lysippus alone to carve his statue, Pyrgoteles was the only one permitted to sketch his miniature on the precious stone. In the same period lived also Sostratus, whose name is inscribed on some of the most beautiful gems still existing. Somewhat later, although it is not certain precisely of what time, were Apollonides and Cronius, artists of nearly equal celebrity. Many other names of Grecian lithoglyphists occur both on existing ancient gems and in ancients writers. Not much reliance however is to be placed on the inscriptions (§ 198). Some of these names are, Agathangelus, Agathopus, Aulus, Alpheus, Arethon, Epityncbanus, Albius, Evodus, Mycon, Admon, Aetion, Anteros, Goeus, Pamphylus, Philemon, Sosocles, Tryphon, &c.

See Bibliotheque glyptographique par *Chr. Theoph. de Murr*. Dres. 1804. 8 — Dissertatio glyptographica &c. auct. *Fr. Vettori*. R. 1739. 4.—Memorie degli antichi incisori, chi scolpirono i loro nome in Gemme e Camei. Opera di *D. A. Bracci*. Fir. 1784. fol.

§ 205. The Romans possessed this art only as the conquerors and lords of Greece. Engraved gems were highly valued among them, and were bought at exorbitant prices. Yet they can claim no proper merit for the advancement of this art, because all, who were most distinguished in it among them, were Greeks by birth. Of these Dioscorides and Solon, in the time of Augustus, were the best. Gems which are engraved in the proper Roman manner, and such are recognised by the costume, are not valued so highly as the Grecian.

It is to be remarked that this art fell at the same time and from the same causes, with the other arts. In the middle ages, however, lithoglyphy was not wholly neglected, since to this period belong the stones already mentioned (§ 199) as passing under the name Abraxas, and designed for magical purposes.

§ 206. The use of sculptured stones with the ancients was twofold, for seals, and for ornaments; in both cases it was common to make of them rings. The early use of gems for such purposes is evident from the passages of scripture already referred to (§ 199). For seals the figure was generally cut below the surface of the stone, but formed in relief when the stone was designed merely for ornament. The ancients made collections of gems, which they termed *dactylio-*

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thecæ (δακτυλιοθήκαι) from δακτύλιος a ring; artists who wrought these gems were from the same circumstance called δακτυλιογλύφοι. Pliny (37. 5) mentions several such collections, and among them that of Mithridates, which was brought to Rome to the Capitol by Pompey. Julius Cæsar placed six different collections in the temple of Venus Genitrix, and Marcellus, son of Octavia, one in the temple of Apollo. It is however probable that these collections were composed, at least in considerable part, of gems not engraved or sculptured.

On the use of engraved gems for seals and rings, see references in *Sulzer's* Allg. Theorie, vol. ii. p. 394.—Traite des pierres gravees &c. par *P. Jean Mariette.* Paris, 1750. 2 Vols. fol.

§ 207. Respecting the mechanical operations in this art among the ancients we are not well informed. They seem to have been similar to the methods of modern artists, except that the ancients perhaps had some unknown way of giving to their works their high degree of delicacy, completeness and finish. For the ancient gems are certainly marked by these excellencies, united with singular beauty of design, taste in arrangement, variety in subject and illustration, and truth in expression. They are also characterised by a peculiar purity and polish, and great fullness and freedom in the sculpture.

Traite de la methode antique de graver en pierres fines, comparee avec la methode moderne, par *Laur. Natter.*—Engl. Trans. Lond. 1754. fol. with plates.

§ 208. Yet fixed and infallible criteria cannot be given for distinguishing ancient from modern gems or spurious from genuine antiques, since modern artists have approached very near the perfection of the ancient, and have surpassed those of a secondary rank. The discriminating eye and judgment of the connoisseur are formed perhaps more by practice, than by any general rules; attention however must be paid to notice the material of the gem, the manner and air of the etching, the nature of the polish, and frequently to consider and compare various circumstances in history and antiquities.

See *Von Veltheim*, Sammlung einiger Aufsätze. Helmst. 1800. 2 Th. 8.—On the modes of producing fictitious gems, see *Encyclopædia*, Edinburgh, or Britannica, under Gems.

§ 209. The study of ancient gems is recommended by its manifold utility. Aside from the aids to literature and taste which it affords in common with the study of antiquities in general, it has an advantage from the greater number and variety and the better preservation of gems, than of monuments of the plastic arts. This gives them a preference even before coins, whose impressions, notwithstand-

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ing any beauty in them, by no means equal the engravings of the better Greek gems. A frequent examination of them may form the mind to a quick sense and correct judgment of the beautiful, enrich the fancy of the poet and artist, and familiarise the student with the conceptions and the spirit of ancient genius.

See *Klotz*, ueber den Nutzen und Gebrauch der geschnittenen Steine und ihrer Abdrücke. Altenb. 1768. 8.

§ 210. These remains of ancient art have been rendered much more extensively useful from the ease, with which they are multiplied by means of imitations. Imitations in glass are the most valuable, because in color, lustre, and translucency they can be made so nearly like the originals, that it is at first even difficult to distinguish them. Something similar was the *Vitrum Obsidianum* of the ancients. Much less valuable are impressions in sulphur and in wax although the latter have an advantage in the facility of execution. Very useful for taking casts and impressions of this sort is the material invented by Prof. Lippert at Dresden, of a fine white substance. Another useful material for the purpose was invented by Wedgewood and Bentley in England, a dark composition formed partly of a sort of porcelain earth.

The impressions of Lippert amounted to 3000 in number, of which each thousand was sold separately. The pastes of Tassie of London have acquired great celebrity. His collection of impressions of ancient and modern gems amounted to 15,000.

Respecting the substance termed *Obsidianum*, see *Plin.* Nat. Hist. xxxvi. 67.—*Launay*, Mineralogie des Anciens, Vol. I. p. 361.—*Comte de Caylus*, Mem. de l'Acad. des Inscript. Tom. xxx. p. 457.

The art of multiplying copies of gems by means of impressions on colored glass, or the vitrified substance called *paste*, is interesting not only to artists and antiquaries but also to men of taste. It is of considerable antiquity, perhaps practised by the Greeks; it is mentioned in a work by *Heraclius*, in the 9th century, *De coloribus et artibus Romanorum*, and is supposed to be alluded to by *Pliny*, Nat. Hist. l. xxxvi. c. 26. See Encycl. Brit. under *Gems*, and *Mariette*, cited § 205, Vol. 1. p. 93.—The casts of Lippert show the work perhaps to better advantage than sulphurs, but are liable to be injured by rubbing. The first thousand of his series were arranged and described by Prof. *Christ* of Leipsic, and the second and third thousand by Prof. *Heyne* at Goettingen, in a Latin Catalogue (Leipsic, 1755—63. 4.); a more particular account is given by Lippert himself, in German, in his Dactyliothek, Leipz. 1767. 2 Vols. 4. and the Supplement.—Wedgewood's impressions are much valued. 'His imitations of Jasper, by which cameos, and white figures in relief, are raised on a colored ground are exquisitely beautiful.' (*Silliman's* Journal. Vol. xxvi. p. 244). A Catalogue of the casts of Wedgewood and Bentley was published at London, 1790. 8.—James Tassie was a native of Glasgow, resident at London. His glass pastes were brought into greater notoriety by the jewellers, who inserted them in seals, rings and other ornaments. An account of his numerous impressions was published under the title, A descriptive Catalogue of a general collection of ancient and modern Gems,—cast in colored pastes, white enamel and sulphur by *J. Tassie*,—arranged and described by *R. F. Raspe*,—and illus-

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trated with Copperplates, to which is prefixed an introduction on the various uses of this collection, the origin of the art of engraving on stones, and the progress of pastes. Lond. 1791. 2 Vols. 4.

Copies of coins and medals are also multiplied by means of casts in sulphur and other substances. Such e. g. are the copies of the medals struck in commemoration of events in the life of Buonaparte, a series of 160 pieces; the casts form a suite of 185 pieces including several reverses. Comp. *Sulzer's* Allg. Theorie, articles, *Abdrucke, Abgüsse, Paste.*

§ 211. Of the great number of existing ancient gems only a few will be named, of such as are the most celebrated. Of this class are the following; the signet of Michael Angelo (cachet de Michel Ange) as it is called, in the Royal Museum at Paris, a carnelian, on which is represented with masterly skill *an Athenian festival*, or as some think, *the training of Bacchus*:—a very beautiful Medusa's head upon a chalcedony, formerly in the *Strozzi* collection at Rome, now in possession of the Baron von Schellersheim:—the head of Socrates on a carnelian in the collection Von Mark at Harlem:—Bacchus and Ariadne upon a red Jasper in the collection of the Grand Duke at Florence:—the heads of Augustus, Mæcenas, Diomedes, and Hercules, inscribed with the name Dioscorides:—a head of Alexander a cameo in Sardonyx, with an inscription scarcely genuine of the name Pyrgoteles.

Among the largest gems remaining are, an onyx in the Imperial collection at Vienna, on which is exhibited the Apotheosis of Augustus and Livia; the so called Mantuan Vessel, formed of onyx, in possession of the family of the Duke of Brunswick; the Barberini or Portland vase already mentioned (§ 173).

See *Gurlitt*, über die Gemmenkunde, cited (§ 195) p. 23. *Winckelmann*, Histoire &c. L. iv. c. vii. sect. 67.—*K. A. Böttiger* über die Aechtheit und das Vaterland der antiken Onyx-Kameen von ausserordentlicher Grösse. Leipz. 1796. 8. —*Rees* Cyclopædia, *Gems engraved.*

It has been remarked that the seal of Michael Angelo affords a notable instance of the errors and controversies of antiquarians. 'By one the subject is supposed to be Alexander the Great represented as Bacchus; by another, it is thought a religious procession of the Athenians, and there are others, who suppose it simply a vintage, or sacrificial rites relative to the conquest of India. But it is said to be proved, that instead of being an antique, this gem was engraved by an intimate friend of Angelo himself. It was bought by the keeper of the cabinet of Henry IV of France for 800 crowns, and Louis XIV having afterwards acquired it frequently wore it as a ring.' (New Edinb. Encyc.)

§ 212. The most celebrated collections of ancient gems are, the Grand Duke's at Florence, which contains 3000;—those of the families of Barberini and Odeschalchi at Rome, the latter of which formerly belonged to Christina queen of Sweden;—the royal Cabinet or Museum at Paris;—the collection formerly belonging to the Duke of Orleans now at Petersburg;—some private collections in London, particularly those of the Duke of Devonshire and Count Carlisle;—the Imperial Cabinet at Vienna;—the collection of the King of Pru-

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sia, of which the gems formerly belonging to Baron de Stosch forms the most valuable part.

See *Gurlitt*, as before cited.—On the Cabinet of the Grand Duke see *Johnson's* Philos. of Travelling. p. 119.

Casts of ancient gems or medals are found in the Libraries or Museums of most public Institutions. The *Boston Atheneum* has several cases.

§ 213. Engravings and Plates are a useful help in attaining a knowledge of sculptured gems. Various works containing plates and descriptions of the most remarkable specimens, with historical and critical observations have been published. The following are some of the principal.

Gemme antiche figurate, date in luce da *Domen. de' Rossi*, colle sposizioni del *P. A. Maffei*. Roma 1707-1709. 4 Vols. 4.—*A. F. Gorii* Museum Florentinum. Flor. 1731. 32. fol. T. I. II.—*Abr. Gorlæi* Dactyliotheca, c. n. *Iac. Gronovii*. Lugd. B. 1695. 1707. 2 Vols. 4.—Gemmae antiquæ cælatæ, scalptorum nominibus insignitæ—delineatæ et æri incisæ per *Bern. Picart.* Selegit et commentario illustravit *Phil. de Stosch*. Amst. 1724. fol.—Recueil des pierres antiques (de la collection de Mr. *de Gravella*) par Mr. *Mariette*. Par. 1735 37. 2 Vols. 4.—Recueil de pierres gravées (en creux) du Cabinet du Roi, publié par *Mr. Mariette*. Par 1750. 2 Vols. fol.—Descriptions de pierres gravées du feu Mr. le Baron *de Stosch*——par Mr. l'Abbe *Winckelmann*. Flor. 1760. 4.—Description de principales pierres gravees du Cabinet du *Duc d'Orleans* (par *de la Chaud* et *le Blond*). Par. 1780. 84. 2 Vols. fol.—In Germ. Trans. by *J. G. Jacobi*. Zurich. 1796. 4.—*Amadutii* Novus Thesaurus Gemmarum Veterum, 2 Vols. Rom. 1783. fol.—Choix des Pierres gravees du Cabinet Imperial des Antiques, representees en 40 Planches, decrites et expliquees par *J. Eckhel*. Vienne 1788. 4.—Pierres gravees inedites, tirees des plus celebres Cabinets de l'Europe, publiees et expliquees par *A. L. Millin* Par. 1817. 2 Vols. 8.—Antiquities explained, being a collection of figured Gems, illustrated by descriptions from the Classics, by *George Ogle*. London. 1737. 4.—Of works on the theory of this art, its history, and progress, the following may be mentioned.—*Theophrasti* Eresii περὶ λίθων βιβλίον, in his Opp. ex ed. *Dan. Heinsii*. L. B. 1613. fol.; also in *I. de Laet*, de Gemmis et Lapidibus libri II. Lug. Bat. 1647. 8.; in English, with remarks by *I. Hill*. Lond. 1748.; and in German, with the remarks of *Hill* and a treatise on the ancient art of Engraving on gems, by *A. H. Baumgärtner*. Nürnb. 177. 8.—*Discorides* περὶ ὕλης ἰατρικῆς, 5th Book.—*Plinii*, Natural History, 37th Book.—*Jo. Kirchmanni* de Annulis liber singularis. L. B. 1672. 12.—*Anselmi Boetii* (*de Boot*) Gemmarum et Lapidum Historia. aucta ab *Adr. Tollio*. L. B. 1647. 8.—*P. I. Mariette* cited § 206.—*L. Natter* cited § 207.—Introduction à l'Etude des Pierres gravees, par *A. L. Millin*, 1796. 8.—*Gurlitt*, über die Gemmenkunde. Magdeb. 1798. 4.—See also *Sulzer's* Allg. Theorie, article, *Geschittene Steine*.

III.—Painting.

§ 214. Painting, as a fine art (γραφική, ζωγραφική), is the representation of visible objects upon a plane surface by means of figure and color. It is not confined however to the mere exhibition of material bodies and forms; but expresses also their invisible powers and

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immaterial and spiritual nature and affections, by gestures, attitudes, and the like. It also employs the form of sensible objects allegorically to signify things very different from what actually meets the eye (§ 147).

The real foundation of painting is laid in the art of designing, that is, representing objects on a plane by lines and strokes, by the advancement of which in correctness and beauty the progress of painting must be forwarded, almost as a matter of course.

§ 215. It has been already remarked (§ 155) that the art of designing, or sketching, although it is of so great importance as a foundation and help to all the plastic arts, is yet probably of later origin. So the art of coloring merely was doubtless of earlier origin than painting, properly speaking, that is, the filling up of an outline sketched designedly, with colors suitably chosen and applied. Yet the art of designing and painting existed, beyond all question in a very early period, although we cannot determine exactly when, or in what nation, it originated. It is still a controverted question whether it existed in Greece at the time of the Trojan war; and the negative is certainly quite probable. This however would not imply that it did not then exist in other countries.

§ 216. The Egyptians were acquainted with this art earlier than the Greeks, although not so much earlier as according to Pliny (Nat. Hist. 35. 5) they claimed. Sketching or design seems to have become common among them quite early. Originally the art was chiefly temple-painting, and we must distinguish between that which is found upon the walls of edifices, and that upon mummies and papyrus rolls. Painting remained very imperfect in Egypt, as did the plastic arts in general. The artists applied their colors in uniform tints, without shading or contrast. Some paintings found in Egypt seem to be an exception to this remark, but they were probably executed in the time of the Ptolemies by Grecian artists.

That painting, or at least the art of coloring, existed early among the Chaldeans and Israelites is indicated by passages in the Bible. Ezek. xxiii. 14. viii. 10. Comp. Numb. xxxiii. 52.

' Egyptian painting seldom, if ever, attempts more than an outline of the object, as seen in profile, such as would be obtained by its shadow. To this rude but always well-proportioned draught, colors are applied, simply and without mixture or blending, or the slightest indication of light and shade. The process appears to have been, first, the preparation of the ground in white; next, the outline was firmly traced in black; and, lastly, the flat colors were applied. The Egyptian artists employed six pigments, mixed up with a gummy liquid, namely, white, black red, blue, yellow, and green: the three first always earthy, the remaining

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vegetable, or at least frequently transparent. The specimens from which we derive these facts, are the painted shrouds and cases of mummies, and the still more perfect examples on the walls of the tombs. It can furnish no evidence of extraordinary experience or practice, that these paintings still retain their color clear and fresh. The circumstance merely shows the aridity of the climate, and that the coloring matters were prepared and applied pure and without admixture.'

§ 217. According to the common tradition of antiquity, which agrees well with the natural probability of the case, painting or rather designing took its rise originally from the tracing of the shadows of objects upon a wall and marking the outline with carbon or chalk. Ardices of Corinth, and Telephon of Sicyon are said to have been the first who, by drawing the inner parts, presented something more than the outline, and indicated light and shade. The earliest Greek pictures were drawn with a single color, and are thence termed *μονοχρώματα*; a red color was chiefly used, perhaps because it resembled that of flesh in the human body. The first that employed various colors appears to have been Bularchus, who lived in the time of Candaules, King of Lydia, about 720 B. C.

See *Caylus*, Dissertations rel. a l'histoire et a l'art.—*Ramdohr*, über Malerei und Bildhauerei in Rom. B. 2. p. 176.

'The first painting on record is the battle of Magnete by Bularchus, and purchased by Candaules, King of Lydia, for its weight in gold, or as some say, a quantity of gold coins equal to the extent of its surface. This establishes the first era of the art in Greece.' (*Memes*, History of Sculpture. Painting &c. p. 120).

§ 218. The succeeding Greek painters used only four principal colors, white, yellow, red and black, which are called by Pliny (35. 32) *Melinum*, *Atticum*, *Sinopis Pontica* and *Atramentum*. Of the real nature of these pigments, and of the modes of mixing and preserving them we know but little. Oil colors appear not to have been known to the ancients; they always used water colors, to which, especially to black, they sometimes added vinegar. They also, especially in paintings upon plaster or in fresco, made use of a sort of varnish of wax to increase the brightness and durability of the colors. Both these objects Apelles effected by means of a fine black varnish which none could imitate.

See *Plin.* Hist. Nat. XXXV. 5—42.—*F. W. Doering* Progr. de coloribus Veterum. Goth. 1788. 4.—*Stieglitz* über d. Malerfarben der Griech. und Röm. Lpz. 1817. 8.—*Winckelmann* Histoire &c. L. iv. Ch. 8. sect. 31.

'In the pictures at Naples and Rome, is greater variety of coloring than, from some passages in their writings, has been allowed to the ancients. And, indeed, unless Pliny be supposed to point out a distinction in this respect between the practice of the earlier and later painters, he contradicts himself; for in all, he enumerates no less than five different whites, three yellows, nine reds or purples, two blues, one of which is indigo, two greens, and one black, which also appears to be a generic expression, including bitumen, charcoal, ivory, or lamp-black, mentioned with probably others.' (Memes, p. 128.)

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§ 219. Single pieces of painting were usually executed upon wood, and therefore called *πίνακες*, *tabulæ*. The wood of the larch tree (*larix*) was preferred on account of its durability and its not being liable to warp out of shape. They painted more rarely upon linen cloth; as in the colossal picture of Nero mentioned by Pliny. The most common kind of painting was that upon plaster; which is now called fresco-painting; this was executed upon a moist as well as upon a dry ground. In this last mode of painting the colors were probably laid on with a peculiar sort of glue or size, since in many pieces of this kind that have been found, they are so well fixed and preserved, that a wet sponge or cloth may be drawn over them without injury. Previous to the paintings the walls received a double coating, and the surface was carefully polished. Drawing on marble and ivory was more rare.

See *Rode et Reim*, de la Peinture chez les Anciens (in Winckelmann's Histoire &c. Paris. 1803. vol. iii. p. 59, 137.)

The terms *πίναξ* and *πινάκιον* seem to have been applied to any material on which a picture was drawn. The *easel*, or frame to which the material was fixed, while the artist was painting, was called by the Greeks *ὀκρίβας*; *γραφίς* and *ὑπογραφίς* signified the *style* and *pencil*; *χρώματα* and *φάρμακα* the *colors*; *λίψυδος* the *box* in which they are kept. *Εἰκών* signified a *portrait* or likeness as well as statue; a mere *sketch* was termed *ὑπογραφή*; the *art of sketching* or designing, *σκιαγραφία*.

§ 220. There was a kind of painting peculiar to ancient times, called *encaustic*, which we know only by the imperfect description of Pliny (35. 41), who speaks of three methods of it. The first consisted, it seems, in mingling wax with the colors, and laying them on by means of fire and certain instruments called *cauteria* (*καυτήρια*). The second was employed upon ivory, and called *κέστρωσις*, because the outline was cut in the ivory by a pointed graver (*κέστρον*, *verriculum*), and the colors afterwards applied. The third seems to have been a process of laying on melted wax by means of a brush. A fourth kind, used in painting upon walls, is mentioned by Vitruvius (B. 7. C. 9). Men of science and artists have attempted to discover and restore this art.

See Saggi sul ristabilimento dell'antica arte de'Greci e de'Romani pittori, da *Don Vincenzo Requeno*. Parma 1787. 2 Vols. 8. In French, Rome 1786.—*Böttiger's* Geschichte der Enkaustik der Alten, in Journal des Luxus und der Moden. v. J. 1794.—*Sulzer's* Allg. Theorie, Vol. II. p. 59.—Respecting the peculiar mode of painting on glass which was common among the ancients, we know little.—See *Le Vieil*, l'art de la peinture sur verre. Paris 1774, fol. (Trans. into Germ. Nurnb. 1780.—For a historical account of the attempts to restore this painting, see *Fiorillo's* Klein. Schrift. artistisch. Inhalts.—Cf. *Sulzer's* Allg. Theorie, Article *Glasmahlerey*.

The peculiar mode of representing visible objects termed *Mosaic-work*, is sometimes included under the head of painting. It has already been spoken of (§ 167). See also *M. de Vielle* Essai sur la Peinture en Mosaïque.—Some copies

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of Mosaic ornaments are found in *Montfaucon* L' Antiquité expliquée, and *R. Stuart*, Dictionary of Architecture.—On the origin of Mosaic, Cf. *E. D. Clarke's* Travels, p. ii. sect. ii. ch. 3 (p. 58. vol. iii. N. Y. 1815).

§ 221. Our judgment respecting the merit of the ancients in painting we derive in a great degree from the unanimous encomiums of their writers. We infer it also from their known excellence in other arts, which are kindred to it, and, like it, essentially connected with the art of designing. From the few imperfect and badly preserved specimens of ancient painting ever seen by the moderns no valid arguments can be drawn. Many questions therefore respecting the subject of ancient painting remain unsettled, as for example, whether the artists understood *perspective*. Their greatest attention seems to have been given to coloring.

See *Caylus*, cited § 217.—*Fiorillo*, on the Perspective of the Ancients (in kl. Sch. cited § 220).—*Memes*, History of Sculpture &c. p 127.—Cf. *Sulzer's* Allg. Theorie. Vol. III. p. 686.

§ 222. Among the Greeks there were schools of painting as well as of sculpture. The four most celebrated were at Sicyon, Corinth, Rhodes, and Athens. Hence there were different styles and tastes in the art, the Asiatic and the Helladic, the Ionian, Sicyonian and Attic; the three last being, however, modifications of the second. Sicyon especially was looked upon as the native land and nursery of the best painters. But paintings were not by any means so numerous in Greece as were works of sculpture.

The most flourishing period of the art was about the time of Alexander. Some of the most celebrated masters were Polygnotus, Apollodorus, Zeuxis, Parrhasius, Timanthes, Eupompus, Pamphylus, Apelles, and Protogenes.

See, respecting these artists, *Böttiger's* Ideen zur Archäologie der Malerei. Dresd. 1811. 8.

The history of painting among the Greeks is divided by Memes into four periods. The *first* terminated with Bularchus, B. C. 720, whose battle-piece has been mentioned (§ 217). The *second* period extends from Bularchus to Zeuxis, about 400 B. C. Polygnotus was one of the most eminent in this period; his pictures were admired by Pliny at the distance of six hundred years. Towards the close of this period the pencil is said to have been first used by Apollodorus of Athens the instructer of Zeuxis. The *third* commences with Zeuxis and ends with Apelles, who flourished about 330 B. C. In this period great improvement was made, in which the genius of Zeuxis opened and led the way. Parrhasius, Timanthes, Eupompus, and Pamphylus the master of Apelles are named among the distinguished painters of this era. The *fourth* period is dated from the time of Apelles. This age witnessed the full glory and decline of the art. Apelles is said to have united the excellences which had been separately exhibited in his predecessors. His Venus Anadyomene, which was 'long afterwards purchased by Augustus for one hundred talents, or £20,000 sterling, was esteemed the most faultless creation of the Grecian pencil, the most perfect example of that simple yet unapproachable grace of expression, of symmetry of form, and exquisite finish, in which may be summed up the the distinctive beauties of his genius.'

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Protogenes of Rhodes, a contemporary of Apelles, was next to him in merit. Nicias of Athens was a reputable painter. Later were Nicomachus, Pasius and others with whom the art began to decline.

Respecting the comparative numbers of paintings and statues in Greece the following statement is in point. 'Pausanias mentions the names of one hundred and sixty nine sculptors, and only fifteen painters; while after three centuries of spoliation he found in Greece three thousand statues, not one of them a copy, he describes only one hundred and thirty one paintings.'

It may be also worthy of remark that the Greeks preferred busts to portraits, and this branch of painting does not seem to have been so much cultivated as others. 'While Pausanias enumerates eighty eight masterpieces of history, he mentions only half the number of portraits, which he had seen in his travels through Greece, in the second century.'—See *Memes*, p. 120, ss. Cf. *M. Heyne*, Sur les causes de la perfection à laquelle l'art parvint chez les Grecs, et sur les epoques qu'il paroît avoir eu chez ce peuple (in *Winckelmann's* Histoire &c).

§ 223. In Italy painting was early cultivated. Evidence of its advancement is given by those rich vases, which have already been mentioned (§ 173), which are generally termed Etruscan, but are probably the work chiefly of Grecian artists. It may be remarked, that the color which fills up the figures, mostly red, or black, was the proper ground color of these vessels, and that the color of the surrounding space was laid on afterwards. It is possible that these paintings are copied from larger pictures of the best Greek masters, and so may furnish us some means of judging of the conceptions and devices of those artists.

See *Böttiger's* griech. Vasengemälde.—*J. Christie's* Disquisitions on the Painted Greek Vases.

§ 224. At Rome also, in early times, there were various paintings. But after the subjugation of the Grecian territories they were more numerous and more valuable. The Romans however did not labor to signalize themselves in this art, but were contented with possessing the best pieces of Grecian painters, some of whom resided at Rome, particularly under the first Emperors. Yet Pliny has recorded the names of several native artists, as Pacuvius, Fabius, Turpilius and Quintus Pedius.

§ 225. But painting, like the sister arts, ere long declined and finally became almost extinct, from various causes; the irruptions of the northern tribes, the dominions of the Goths and Lombards, the controversy of the iconoclasts in the eighth century, the general corruption of taste, and the general want of knowledge and refinement. The art was not wholly lost, but the uses made of it, and the performances actually produced by it were such as tended only to bring it into greater neglect.

See *Fiorillo's* Geschichte der zeichnenden Künste. Cf. § 184.

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§ 226. After the revival of the arts much curiosity was awakened respecting the monuments of ancient painting. A considerable number, which were concealed in ruined buildings, tombs, and the like, or had remained unnoticed, were sought out, and by means of plates and copies a knowledge of them was communicated to amateurs of the art.

Among these monuments are the pictures found on the pyramid of C. Cestius, of the time of Augustus; some paintings on the walls of the palace and baths of Titus, of which some are preserved in the Escurial at Madrid; some antique paintings preserved at Rome, in the palaces Massimi and Barberini, and particularly the piece called *the Aldobrandine festival*, formerly in the Villa Aldobrandini, now in the pope's collection. We may mention as among the most remarkable the pictures found in the tomb of the Nasos in the year 1675. Many remains of ancient painting were discovered at Herculaneum, Pompeii and Stabiae, which are still preserved in the Museum at Portici. They are above a thousand in number, most of them upon dry plaster or chalk, but some upon a moist ground, or proper fresco-paintings. Many of them, by being exposed to the light and air, lost their colors. Others were mutilated and injured in detaching them from the walls, before a safe and successful method was discovered.

Respecting the tomb of Cestius, see Descrizione di Roma Antica con le Autorità di *Panvinio, Nordini*, &c. Rom. 1697.—*Winckelmann* Histoire &c. L. iv. c. 8. § 13 Note.—*Johnson's* Phil. of Travel. p. 178.—Hist. crit. de la Pyr. de C. Cestius, par *l'Abbe Rive*. Paris 1790.—For an explanation of the Aldobrandine festival, see *Böttiger's* archäologische Ausdeutungen &c. Dresd. 1810. 4.—*Winckelmann*, Histoire &c. L. iv. c. 8. § 8.—Of the pictures in the tomb of the Nasos, with others, plates were published by *Bartoli* and *Bellori*, with the title, Picturæ antiquæ Cryptarum Romanarum et sepulchri Nasonum. Rom. 1738 (it. 1750, 1791). Cf. *Graevii* Thes. Ant. Rom. T. xii. p. 1021, and *Winckelmann* Histoire &c. L. iv. c. 10. § 8. L. vi. c. 6. § 13.

On the paintings discovered at Herculaneum there is a stately work; Le Pitture antiche d' Ercolano—con qualche spiegazioni (di *Pasquale Carcani*). Napoli. 1757 sqq. 5 vols. Fol. It is part of the work styled Antichita di Ercolano (§ 240).—On the Monuments of ancient painting see also *Winckelmann's* Histoire &c. L. iv. c. 8.—There are some notices of paintings found at Pompeii, in the work styled *Pompeii*, republ. from Eng. edit. Boston, 1833. with wood cuts.

§ 227. It will be proper to mention here some of the works that treat of the painting of the ancients.

Franc. Junii de Pictura Veterum Libri. III. Roterod. 1694. fol. in German Trans. Breslau. 1777. 8.—Histoire de la peinture ancienne, extraite de l' histoire naturelle de Pline (par Mr. *Durand*), Lond. 1725. fol.—*Geo. Trumbull's* Treatise on ancient Painting. Lond. 1740. fol. with 50 engravings of ancient paintings.—History of painting among the Greeks, in *J. J. Ramback's* Versuch einer pragmatisher Litterärhistorie. Halle. 1770. 8.—*Riem*, uber die Malerei der Alten. Berl. 1787. 4.; cf. *Winckelmann*, Histoire de l' Art. (Paris 1803. T. II. 2eP. p. 59).—*C. A. Böttiger's* Ideen zur Archäologie der Malerei. Dresd. 1801. 8.—*J. J. Grund* Malerei der Griechen. Dresd. 1810. 2 vols. 8.—There is a valuable but rare work, from the zeal of *Count Caylus;* Recueil des peintures antiques, imi-

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tées fidèlement pour les couleurs et pour le dessein, d' apres les desseins colories faits par *P. S. Bartoli*. Paris 1757 (improved 1784) fol.—See *Sulzer's* Allg. Theorie, Art. *Mahlerey*.

IV.—Architecture.

§ 228. Architecture may be contemplated in two different points of view, as a mechanic art, or as a fine art. In the latter view it is to be considered here; that is, so far as the general rules of taste are applicable to it, and it has not mere utility, comfort or durability, but rather beauty and pleasure, for its object. Order, symmetry, noble simplicity, fair proportions and agreeable forms are the chief peculiarities that are requisite to render a building a work of taste, and are points to which the artist and the observer must turn their attention.

§ 229. In its origin architecture was only a mechanic art, and scarcely deserved that name. It commenced in the first periods of human society, as men must have immediately felt the need of defence against the heat of the sun, the violence of storms, and the attacks of wild beasts. The writings of Moses (Gen. iv. 17. xi. 4.) present the earliest notices of it in the residence of Cain, and the tower of Babel. The dwellings of men, after they were dispersed and lived in an unsettled state, were at first, it is likely, caves and clefts of rocks, and then huts and cabins, rudely constructed, according to the nature of the climate and the genius of the occupants, of reed, cane, boughs, bark, mud, clay, and the like.

'There are,' says Memes, 'three grand causes of structure and form in Architecture, three leading principles, which not only originated the primeval elements of design, but which to a great degree, have governed all the subsequent combinations of these. This influence extends not merely to the essentials of stability, equilibrium, and strength, but has suggested the system of ornament. These master dispositions are first, *the purpose*, secondly, *the material* of Architecture, and thirdly, *the climate*.'

§ 230. In early times wood seems to have been most commonly used for the purpose. But the use of this in building presupposes the invention of various instruments and tools, which probably were made of stone, earlier than of metal (§ 10). Edifices of stone were of later origin, as the construction of such demands a greater advance in knowledge. We learn from Moses (Ex. i. 14. v. 7—14) that in his times burnt bricks were common in Egypt. How early hewn stone, mortar and gypsum were employed in building cannot be determined.

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Several auxiliaries seem evidently prerequisite, as, for example, machines for collecting the materials, and for working metals, especially iron.

§ 231. It was in the east, and particularly in Egypt, that architecture first reached any considerable improvement, and this was in respect of solidity and grandeur rather than beauty. The Egyptians in their most celebrated works of this art seem to have intended to awaken the wonder of the latest posterity, rather than to gratify the taste of the connoisseur. In Egypt, a country destitute of wood, appears to have been the earliest and most frequent use of stone, which the people could easily transport upon their canals, from inexhaustible quarries.

Their most famous structure was the Labyrinth, of extraordinary extent, situated near lake Moeris, the work of twelve Egyptian kings. Their pyramids and obelisks too, which were probably designed both for monumental erections and for display, are ever remarkable for grandeur and solidity.

See, De origine et usu obeliscorum, auctore *Zoega*. Rom. 1797. Fol.—*Grobert*, Description des Pyramids de Ghizé. Par. 1800. (Trans. into Germ. Gera 1808.)—*Clark's* Travels in Greece, Egypt &c.—De l'architecture egyptienne, par *Quatremère de Quincy*. Par. 1803. 4. 18 plates.—*Belzoni*, Narrative of the operations and recent discoveries within the pyramids, temples, tombs &c. in Egypt and Nubia, Lond. 1820.

The influence of the material in modifying the style of architecture is exhibited in the existing Egyptian structures. 'In wooden erections the supporting members may be much fewer and less massive than in structures of stone; because in the former, the horizontal or supported parts are both lighter and will carry an incumbent weight as a roof over a wider interval than in the latter. It is apparent also that in constructing edifices of stone, whether of the perpendicular or horizontal members, the dimensions would be greater than in elevations of wood; and in the case of columnar structures, that the altitude in proportion to the diameter would be far less in stone than in timber supports. Hence the two grand characteristics of a massive or solemn, and light or airy architecture.' We see the former exhibited in the ponderous members of the mysterious edifices of Egypt. These characteristics appear the more striking when we contrast them with structures of that part of Asia which was the scene of the events recorded in the sacred Scriptures. Here wood was abundant, and was much employed in the most important buildings. In the Temple of Solomon, for example, cedar wood was the chief material both for roof and columns, that is, both for supported and supporting members. And generally, the temples of this region 'were more spacious, but less durable than those of Egypt, with fewer upright supports'. Hence Sampson brought down the whole fabric of the House of Dagon, by overturning only two columns, which would have produced but a very partial effect in an edifice constructed on the plan of the Egyptian temple, where pillar stands crowded behind pillar, in range beyond range to give support to the ponderous architrave.—It is obvious that the style may have a different modification, when different materials are combined in the same structure, as was evidently the case in the buildings of Persepolis. The marble columns were connected by cross-beams of wood and probably supported a roof of light structure, and they are accordingly loftier, further apart and fewer in number, than in Egyptian buildings. (Memes p. 233 ss.)

Climate will exert some influence on architecture, chiefly however upon the external arrangements; as buildings will be contrived, according to the latitude, to admit or exclude the sun, to give shelter from cold, or secure against heat, or merely to afford covering and shade without regard to either extremes.

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The purpose of a building, or use for which it was designed, would necessarily, in an early stage of art as well as in a later, in a great measure determine both the magnitude and the form. The purpose or design of structure is the foundation of a division of Architecture into three general kinds, or grand branches, *Civil*, *Military* and *Naval*. The two latter, which treat of ships, castles, towers, forts and the like, come not into consideration among the fine arts. The former is subdivided according to its various purposes into Sacred, Monumental, Municipal and Domestic.

Sacred architecture appears among the earliest efforts of the present race of man. 'The first impress of his existence left upon the soil, yet moist from the waters of the deluge, was the erection of an altar; and the noblest evidence of his most accomplished skill has been a temple.'

Monumental architecture is also of very early origin. Pillars of stone and mounds of earth are the primitive records both of life and death. Mounds or barrows have been used for monumental purposes throughout the globe. The pyramids of Egypt and India may be considered as mounds of higher art and more durable materials. Columns and triumphal arches are a species of monumental structures.

Under the head of Municipal architecture may be included all public buildings more specially connected with the civil and social affairs of men; as, e. g. halls of legislation and justice, baths, theatres and the like.

Domestic architecture refers particularly to the dwellings of individuals, whether palaces, manors, villas, or common houses.

§ 230. In Asia Minor architecture must have made considerable advances by the time of Homer. Of this there is evidence from the descriptions he gives of buildings in both his epic poems, even if we allow much for poetic ornament and exaggeration. As examples, notice the description of the palace of Priam at Troy (Il. vi. 243), and of Paris (Il. vi. 313), and especially the palace of Alcinous king of Phæacia (Od. vii. 85), and that of Ulysses in several passages of the Odyssey. The manner also, in which Homer, in these poems and in the hymns, speaks of temples, seems to presuppose a construction of such edifices by no means rude.

On the condition of domestic architecture as exhibited in the Iliad and Odyssey, see *Memes*, History &c. p. 252. Cf. *Muller's* Hist. and Ant. of Doric Race B. iv. ch. 1.

§ 233. Yet the art was very far from the perfection, which it afterwards attained among the Greeks. With them, its most flourishing period may be dated from about the middle of the fifth century before Christ. During about a century succeeding this date, or between the time of Pericles and Alexander, there were erected in Greece, and particularly at Athens, a vast number of superb edifices of various kinds, temples, palaces, theatres, gymnasia, porticos &c. Religion, policy, emulation, luxury, all united to encourage and advance architecture, which the Greeks were the first to raise fully to the rank of a fine art. It was however chiefly upon public buildings that they bestowed their care. Private dwellings, even those of the more celebrated personages, and in the most flourishing period of the art, were comparatively simple and free from ornaments.

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For a historical view of Grecian architecture, consult, *Memes*, p. 248.—New Edinb. Encyclopæd. Art. *Civil* Architecture.—On the origin of Grecian architecture comp. *Chateaubriand*, Travels in Greece, &c. trans. by F. Schoberl. (p. 354. Am. Ed. N. York, 1814.

§ 234. The countless multitude of divinities occasioned an immense demand for *temples;* and those consecrated to a particular deity were, both in number and magnificence, proportionate to his supposed dignity and importance. These structures were, in general, not designed to receive within them assemblies of worshipers, but to form as it were habitations and memorials of their appropriate gods. Hence they were often small in size. They were usually raised so as to be entered by an ascent of steps, ornamented with statues, and with pillars erected completely around them, or at least in their front. From this last circumstance, relating to the pillars, temples among the Greeks received different and distinguishing appellations, e. g. *περίπτερος, δίπτερος, πρόστυλος* &c. according as the pillars were differently arranged. The porch or space in front was called *πρόναος*. In the Dorian temples, the doors were brought to a point at the top, and generally, it was by these openings alone that light was admitted; they were commonly lighted also by lamps within. The interior was adorned, on the covering and on the walls, with the ornaments both of architecture and of sculpture.

The whole temple was frequently surrounded by an enclosed court (*περίβολος*), which often included a grove, statues, and buildings appertaining to the temple. Temples were classed by Vitruvius in seven kinds according to the different disposition of their columns. These kinds are represented and explained in *Bigelow's* Elements of Technology, Boston. 1829. p. 136. Cf. *Pompeii* (cited § 226) p. 104.

Among temples most celebrated for their extent and magnificence were, that of Diana at Ephesus, those of Apollo at Delphi and Miletus, of Jupiter at Athens and Olympia, of Minerva or the Parthenon at Athens. The dimensions of the temple of Diana at Ephesus were 425 feet by 220, of Jupiter at Athens 354 by 171, of Apollo Didymæus at Miletus 303 by 164.

See, Temples anciens et modernes, par *L'Abbe May*. Par. 1774. 2 tom. 8.—*Stieglitz*, Archäologie der Baukunst der Alten. Leipz. 1792. 8.—*Hirt's* Beschreibung des Tempels der Diana zu Ephesus. Berlin. 1809. 4.—*R. Stuart's* Dictionary of Architecture, Word *Temple*.—For notice of Greek temples, which still exist, *New Edinb. Encycl.* article *Civil Architecture*.

§ 235. The ancient *theatres* were structures of vast extent, sometimes wholly built of marble. They had on one side the form of a semicircle with its ends somewhat prolonged, and on the other side the ends were united by a building passing directly across from one to the other. The Greek theatre was divided into three principal parts. One was the stage or scene (*σκηνή*) in the part extending across the semicircle; this was appropriated to the actors. A second

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was the part occupied by the spectators, who sat in concentric rows (ἐδώλια, *ordines*) around the semicircle; this part strictly speaking was the theatre (θέατρον, called also κοῖλον, *cavea*). The third was between these two, and called the orchestra (ὀρχήστρα), being the part assigned to the choir of mimes, singers, and dancers. The seats for spectators rose behind each other in regular succession; they were often however divided into two or three compartments, according to the size of the building, by means of wide passages (διαζώματα, *præcinctiones*) running the whole length of the seats and concentric with them. There were likewise openings or stair-ways (κλίμακες) passing like radii to the semicircle, transversly to the seats. These free spaces facilitated the distribution of the audience. The several portions or compartments of seats between them (κερκίδες) resembled wedges in shape, and were called *cunei* by the Romans. The magistrates and distinguished persons took the lowest seats, in the portion (called βουλευτικόν) nearest the stage. The successive rows of seats were, by a definite arrangement, appropriated to other citizens, to youth, whose part was called ἐφηβικόν, to strangers, &c. Outside of the whole part occupied by the spectators there was usually a portico.

The edifices called *Odea*, designed for the exhibitions (§ 65) of musicians, poets and artists, were constructed in a manner similar to theatres. The most celebrated was that of Pericles (Ὠδεῖον) at Athens.

The Greeks usually constructed their theatres on the side of a hill; and when the nature of the place allowed, as at Chæronea, Argos and other places, many of the seats were cut out of the solid rock. The principal instances now known of theatres built on a plain are those of Mantinea and Megalopolis. As to the size of Greek theatres, it is asserted that the theatre of Bacchus at Athens was capable of containing 30,000 persons. The theatre at Epidaurus is 366 feet in diameter; those at Argos and Sparta were about 500.

For a more full description of Greek theatres, see *Stuart's* Dictionary of Architecture.—*Anthon's* Lempriere.—*Pompeii* (cited § 226) p. 213.—*H. Ch. Genelli*, das Theater zu Athen, hinsichtlich auf Architectur, Scenerie und Darstellungskunst. Berl. 1818. 4.—For notices of remains of particular theatres, consult *Clarke's* Travels, *Gell's* Itinerary, *Dodwell's* Class. Tour &c. § 242.—Respecting the *Odea*, see *Martini*, cited § 65.

§ 236. The *Gymnasia*, or schools for bodily exercises, first introduced at Lacedæmon, became afterwards common in the Greek cities, and were adopted among the Romans. They consisted of several buildings, or particular parts, united together; as the porches (στοαί), with seats (ἕξεδραι) and side-rooms, which were chiefly designed for intellectual entertainments; the ἐφηβεῖον, the place where the youth attended to preparatory exercises; the room for undressing, κωρύκειον, γυμναστήριον, used also perhaps as the σφαιριστήριον for exercise with the ball; the ἀλειπτήριον, or ἐλαιοθέσιον, for anointing

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the wrestlers; the *παλαίστρα*, the place of wrestling particularly, and of other exercises; the *σταδιον*, the *ξυστὸς*, and other parts. The principal Gymnasia at Athens were that of the Lyceum, that of the Cynosarges, and that of the Academy (§ 74).

See *Barthelemy's* Anacharsis, ch. viii.—*Potter's* Archaeol. Graec. B. I. ch. viii. *Stieglitz* Archæologie der Baukunst. Weimar. 1801.—The details are derived from *Vitruvius*, de Architectura (5th B).

§ 237. *Porticos* (*στοαὶ*, *porticus*) were very common and important works of Greek and Roman architecture, and were constructed either alone by themselves, or in connection with other buildings, temples, theatres, baths, market-places and the like. They served at the same time for protection against the sun and rain, for secure and convenient public promenades, for common places of resort where friends might meet, and philosophers, especially the Peripatetics, imparted instruction. They consisted of columns or pillars, with greater or less spaces between them (*intercolumnia*), where statues were often fixed, while the interior was decorated with paintings. They were not always covered above, but were generally long and spacious. There was one at Rome a thousand paces in length, and thence termed *Porticus Milliaria*. One of the principal at Athens was that styled *Pœcile* (§ 74).

§ 238. There were three forms of pillars (*στῆλαι*, *στῦλοι*) in use among the Greeks, commonly called the three orders of architecture; the Doric, Ionic, and Corinthian. A particular explanation of these belongs to the theory of the art, rather than to its archaeology. The Doric exhibits the greatest simplicity and solidity; the Ionic has proportions more agreeable and beautiful; the Corinthian is most highly ornamented, and was less frequently employed in large and public buildings. The two other orders, Tuscan and Composite, are not of Grecian origin; the former was, as its name imports, from Etruria, the latter was of Roman invention.

The best specimens of the Doric order are found in the Parthenon, the Propylæa, and the Temple of Theseus, at Athens; of the Ionic in the edifice called Erectheum, at Athens, consisting of two, and according to some of three temples; of the Corinthian, in the choragic monument of Lysicrates, the small but elegant structure, at Athens, sometimes called the Lamp of Demosthenes.

For a brief account of the five orders of Architecture, see *Bigelow's* Technology, containing views of several Greek and Roman structures, on the same scale. For explanation of terms, illustrated by plates, *Stuart's* Dictionary.

§ 239. Various ornaments, exterior and interior, were used in ancient architecture. In the best periods of the art they were introduced with propriety, taste, and in moderate number, but in later times

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too abundantly, and so as to destroy both beauty and convenience. The exterior ornaments consisted e. g. of statues upon the ends of the buildings, bas-reliefs on the architrave, imitations of human forms combined with the pillars, like the *Caryatides* and *Atlantes;* with various embellishments on the capital and entablature, and about the doors, vaults, and other openings. In the interior, the ceiling and walls were ornamented with stucco-work, gilding, painting, and mosaic. The ordinary decoration of an apartment consisted in coloring the walls and attaching to them small pictures of diversified character. Ceilings adorned with fretwork were called by the Greeks *φατνώματα*, by the Romans *tecta laqueata* or *lacunaria.*

See Observations sur l'Architecture des anciens, Ch. ii. in *Winckelmann* Histoire d l'Art. (Par. Ann. IIe de la Rep. Vol. ii. p. 637.)—See notices of ornaments in the buildings at Pompeii, in *Pompeii* (cited § 226) p. 449, 156 163, 166 et al. *L. Vulliamy*, Examples of Ornamental Sculpture in Architecture drawn from the originals in Greece &c. engraved by A. Moses. Lond. 1828. fol. 40 plates. *C. H. Tatham*, Grecian and Roman Ornaments, 1825, fol. 96 plates.

§ 240. The most celebrated Greek architects were *Dædalus*, to whom are attributed many of the most ancient and extensive structures of Greece, with much exaggeration and mere fable however (§ 174); *Ctesiphon* or *Chersiphron*, celebrated as builder of the Temple of Diana at Ephesus; *Callimachus* (not the poet), who was also a sculptor, and said to be the inventor of the Corinthian Order; *Dinocrates*, who lived in the time of Alexander and was employed by him in building Alexandria in Egypt; *Sostratus*, a favorite of Ptolemy Philadelphus, who erected the celebrated tower of Pharos; *Epimachus*, an Athenian, known by a stupendous war-tower constructed by him for Demetrius Poliorcetes in the siege of Rhodes.

Memorie degli Architetti antichi e moderni, da *Franc. Milizia*. Parm. 1781. 2 vols. 8.—A catalogue of Greek and Roman architects may be found in *Junius*, de Pictura Veterum. Rot. 1694. fol.—also in *Stuart's* Dictionary (Appendix No. 1), with a notice of their works and the time when they flourished.

§ 241. In Italy, almost as early as in Greece, architecture was cultivated, especially in Etruria. The Tuscan order is among the proofs of this. In the early times of Rome also many temples and other buildings were erected there by native art. But their architecture was greatly improved afterwards, when the Romans imitated Grecian models, and many Greek architects of celebrity resided in Rome. As the power, refinement, and luxury of Rome advanced, splendid architectural works were multiplied, and thus arose in rapid succession temples, amphitheatres, markets, baths, bridges, aqueducts, palaces, manors &c. These buildings were magnificent not only

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from their architecture, but in their various embellishments, for which the other arts, especially sculpture and painting, were brought into requisition. Details respecting the names, arrangements, and uses of these structures belong properly to the subject of antiquities. Here we only mention the most distinguished Roman architects, who were, it must be observed, in part Greeks by birth, or scholars and imitators of Grecian masters; Cossutius, Hermodorus, Vitruvius, Rabirius, Frontinus, Apollodorus.

No specimen of the Tuscan order has come down to us, as time has not spared a single edifice of the Etrurians. Some sepulchres exist in Italy whose architecture agrees with the character ascribed to the Tuscan buildings.—*Müller*, Die Etrusker. Cf. § 109, 173.

'Although to the Etruscans, and subsequently to the early Romans, an order has been ascribed, no specimen of this Tuscan capital has come down to our times, and consequently there exist no means of tracing the narrative or descriptions of Vitruvius. But by the account even of this native writer, the public buildings of the regal and consular times were rude enough, exhibiting a state of the science as already described among the early nations of the East—vertical supports of stone, with wooden bearers. This continued to be their style of design and practice, till extending empire brought the Romans acquainted with the arts of the Dorian settlements on the east and southern shores of Italy. Down to the conquest of Asia and the termination of the republic, Rome continued a 'city of wood and brick.' Only with the establishment of the empire and the reign of Augustus, with the wealth of the world at command, and the skill of Greece to direct the application, commences the valuable history of architecture among the Romans.—Of all the fine arts—poetry not excepted—architecture is the only one into which the Roman mind entered with the real enthusiasm of natural and national feeling. Success corresponded with the exalted sentiment whence it arose; here have been left for the admiration of future ages, the most magnificent proofs of original genius. This originality, however, depends not upon *invention* so much as upon *application* of modes. To the architectonic system, indeed, the Romans claim to have added two novel elements in their own Doric, or Tuscan, and Composite orders. But in the restless spirit of innovation which these betray, the alleged invention discovers a total want of the true feeling and understanding of the science of Grecian design.—As far, as concerns the invention of forms, and the just conception of the elemental modes of Greece, the Romans failed. Their architecture was imperfect, both as a system of symmetry, and as a science founded upon truth and taste.

But when their labors are viewed as regards the practice of the art, their merits are presented under a far different aspect. Whether the magnitude, the utility, the varied combinations, or the novel and important edifices of their knowledge, be considered, the Romans, in their practical works, are yet unrivalled. They here created their own models, while they have remained examples to their successors. Though not the inventors of the arch, they, of all the nations of antiquity, first discovered and boldly applied its powers; nor is there one dignified principle in its use which they have not elicited. Rivers are spanned; the sea itself, as at Ancona, is thus enclosed within the cincture of masonry; nay, streams were heaved into air, and, borne aloft through entire provinces, poured into the capital their floods of freshness, and health. The self-balanced dome, extending a marble firmament over head, the proudest boast of modern skill, has yet its prototype and its superior in the Pantheon.

The same stupendous and enduring character pervaded all the efforts of Roman art, even in those instances where more ancient principles only were brought into action. Where the Greeks were forced to call the operations of nature in aid of the weakness of art, availing themselves of some hollow mountain side for the erection of places of public resort, the imperial masters of Rome caused such mountains to be reared of masonry, within their capital, for the Theatre, Amphitheatre, and Circus. Palaces—Temples—Baths—Porticos—Arches of Triumph—Commemorative Pillars—Basilica, or Halls of Justice—Fora, or

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Squares—Bridges—without mentioning the astonishing highways, extending to the extremities of the empire—all were constructed on the same grand and magnificent plan.' *Mémes* p. 270. Cf. on the grandeur of Grecian works, *Chateaubriand* (cited § 233) p. 146.—On Roman Architecture, see also *Schæll*, Hist. Litt. Rom. Vol. II. p. 191.

§ 242. The strength and solidity of Greek and Roman edifices were such as to have easily preserved them to distant ages, had it not been for earthquakes, conflagrations, and the desolations of war. The remains of ancient architecture yet standing, especially in Greece and Italy, are highly interesting. Only some of the principal can here be named. At Athens we see still the ruins of the celebrated temple of Minerva, and traces of other beautiful temples at Ægina, Eleusis, Corinth, Thessalonica, Ephesus, Priene, Antioch &c.; ruins of theatres are found at Athens, Smyrna, Mylasa, Hierapolis; of palaces and royal mansions at Alabanda, Ephesus, Magnesia.—Magnificent ruins of cities remain on the sites of Palmyra, Heliopolis, Persepolis. In Egypt monuments of earlier and later architecture are presented in temples, obelisks and pyramids. Still more numerous and in better preservation are the remains of Roman architecture; e. g. at Rome, the Pantheon, the temple of Vesta, several porticos, the Coliseum or amphitheatre of Vespasian, ruins of the theatres of Pompey and Marcellus, of splendid aqueducts, the baths of the Emperors, the pillars and triumphal arches already named (§ 188), gates, bridges, tombs, mausolea &c. France exhibits some monuments of Roman architecture, particularly at Nismes; some remains also, chiefly of military structures, have been found in England.

Besides the numerous accounts of these various remains given by modern travelers, there are works prepared expressly to make them known, with engravings and explanations; such are the following.

1. Remains in Greece or of Grecian architecture. Les Ruines des plus beaux monumens de la Grèce, par *le Roy* (or *Leroi*). 1758. 2d ed. 1770. 2 Vols. Fol. the first picturesque tour of Greece; the drawings not always accurate.—Ruins of Athens by *Robert Sayer*. Lond. 1759. Fol.—The Antiquities of Athens, by *Stuart* and *Revett*. Lond. 1762—1816. 4 Vols. fol.—The same, edited by *W. Kinnard*, with many valuable additions. 1825—30. 4 vols. fol. 200 plates.—Ionian Antiquities, by *Chandler*, *Revett*, and *Pars*. Lond. 1769-97. 2 vols. fol.—The same, 1817. 2 vols. imp. fol. with fine plates.—Voyage pittoresque de la Grece, par *Choiseul*-Gouffier. Par. 1782. fol.—Atheniensia, or remarks on the Topography and buildings of Athens by *Wilkins*. 1816. 8.—The unedited Antiquities of Atica. By the Society of Dilettanti, and edited by *Wilkins*, *Deering*, and *Bedford*, 1817. imp. fol. 79 plates.—Olympia, or Topography illustrative of the ancient state of the plain of Olympia, by *J. S. Stanhope*, 1824. imp. fol. with fine plates.—*R. C. Cockerell*, Grand Restoration of Athens, its Temples, Sculpture &c. Engraved by J. Coney. 1829. large fol.—By *the same*, Elucidation of the temple of Ægina.—Architectural Monuments of Greece and Sicily, by *F. Gartner*. Munster. 1819. fol. in German, with lithographed plates.—The Antiquities of Magna Græcia, by *Wm. Wilkins*. Cambridge, 1807. fol.—*Delagardette*, Les Ruines de Paestum, ou Posidonia. Par. 1799. fol.—*J. Hittorfs*, Architecture Antique de la Sicile. Par. 1825-30. 6 livraisons, with plates.—*Galerie Antique*, ou Collection des Chefsd'œuvres d'Architecture, de Sculpture, et de Peinture antiques. Paris. 12 parts in 1 vol. folio pertaining to Architecture.

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In a Memoir prefixed to *Chateaubriand's* Travels in Greece &c. is found a brief notice of the state of Athens and her monuments since the Christian era, and of the travelers who have visited and described the remains of Greece. He closes with the following remark. 'It is a melancholy reflection, that the civilized nations of Europe have done more injury to the monuments of Athens in the space of one hundred and fifty years than all the barbarians together for a long series of ages; it is cruel to think that Alaric and Mahomet II respected the Parthenon, and that it was demolished by Morosini and lord Elgin.'—Several travelers must be added to Chateaubriand's list.

2. Remains in Italy. Le antichità Romane opera di *Giamb. Piranesi*. Rom. 1756. 4 vols. fol.—Descrizione topografica ed istorica di Roma antica e moderna, da *R. Venuti*. Rom. 1763, 66. 2 vols. 4.—Le plus beaux monumens de Rome ancienne, par *Barbault*. Rom. 1761. fol.—Veteris Latii antiquitatum amplissima collectio, ed. *R. Venuti*. Rom. 1769-80. 7 vols. fol.—Les édifices antiques de Rome, dessines &c. par *Ant. Desgodetz*. Par. 1682, it. 1697. it. 1779. fol, English tr. by *G. Marshall*, 1771. 2 vols. fol.—Raccolta de' tempi antichi, opera di *Fr. Piranesi*. Rom. 1780. fol.—The complete works of *Giov. B.* (*John Baptist*) *Piranesi*, published after his death, by his son *Francis Piranesi*, in 29 Vols. fol. containing nearly 2000 plates. (For contents of these vols. see *Stuart's* Dictionary, Appendix II, where is a catalogue of Works relating to Architecture, arranged in 13 classes).—Architectural Antiquities of Rome, by *G. L. Taylor* and *E. Cresy*. Lond. 1821 ss. 2 vols. imp. fol.—*G. Valadier*, Raccolta delle più insigni Fabbriche di Roma Anticha e sue Adjacenze. Rom. 1810-26. imp. fol. 63 plates.—Antichita d'Ercolano &c. (with a vast number of Engravings from the busts, bas-reliefs, statues, paintings, buildings &c. discovered in the ruins of Herculaneum). Napol. 1765-92. 9 vols. fol.—Pompeiana, the Topography, Edifices and Ornaments of Pompeii, by *Sir W. Gell* and *J. P. G. Deering*. Lond. 1824. 2 vols. imp. oct.-Ruines de Pompeii, by *F. Mazois*. Par. 1830. 31 livraisons.-Pompeii, cited § 226.-*Ant. Nibby*, Del Foro Romano, della Via Sacra &c. Rom. 1819. 8.-Architectural remains in Rome, &c. from drawings by Clerisseau, under direction of *Robert Adam* (also author of Ruins of the Palace of Diocletian, with 61 plates. Lond. 1764. Cf. *Gibbon* Hist. Rom. Emp. Ch. xiii).—*Rossini*, Veduta di Roma, 101 large folio Views of the most remarkable antiquities and buildings in Rome and its neighborhood. Rom. 1823. 4.—*Montfaucon's* Antiquitée expliquee.

3. Remains in other countries.—*Cassas*, Voyage Pittoresque de la Syrie, de la Phenicie, de la Palestine et de la Basse Egypte. 2 vols. fol. with many plates.—*R. Wood*, Ruins of Palmyra. Lond. 1753. fol. *By same*, Ruins of Balbec. Lond. 1757. fol.—*F. C. Gau*, Antiquities de la Nubia. Paris. 1824. fol.—Voyages dans La Basse et la Haute Egypte par *Denon*.—The ancient and royal Palace of Persepolis, destroyed by Alexander the Great. Lond. 1739. 21 plates.—*Seynes*, Monumens Romains de Nismes. Par. 1818. fol. 16 plates.—Various notices of Roman Remains in England are found in the Work styled Archæologia, or Miscellaneous Tracts retaining to Antiquity, published by the Society of Antiquaries. Lond. 1793 ss. 22 vols. 4.—See Catalogue already mentioned in *Stuart's* Dictionary.

It will be proper to add in this place some of the principal works pertaining to the history and theory of Architecture.—Observations sur les edifices des anciens peuples, par *C. Roy*. Par. 1768. 4.—*Stieglitz*, Geschichte der Baukunst der Alten. Leipz. 1792. 8.—By *same*, Archäologie der Baukunst der Griechen und Römer. Weimar 1801. 8. *A. Hirt*, die Baukunst nach den Grundsätzen der Alten. Berl. 1809. fol. 50 plates. By *same*, Geschichte der Baukunst bei den Alten. Berl. 1821. 2 vols. 4.—*Goguet* De l'Origin &c. cited § 32.—*L. Le Brun*, Theorie de l'Architecture Grecque et Romaine &c. Par. 1807. fol. 26 plates.—*Vitruvius'* Civil Architecture, translated by *W. Wilkins*, containing the Earl of Aberdeen's Inquiry into the Beauty of Grecian Architecture. Lond. 1812-17. 2 vols. 4. 41 plates.—New *Parallel* of the Orders of Architecture, according to the Greeks and Romans and modern Architects, translated by Mr. Pugin from the French by *C. Normond*. Lond. 1829. fol. 62 plates.—Rudiments of Architecture, practical and theoretical, by *Jos. Gwilt*. F. S. A. Lond. 1826. 8. with plates and vignettes.—*I. Rondelet*, Traite Theorique et Pratique de l'Art de Bâtir. Par. 1829, 30. 6 vols. 4. with plates.

§ 243.* Although, strictly speaking, it is only classical art that belongs to our subject, it may not be out of place to allude here to a

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style of architecture, which grew up after the dismemberment of the Roman Empire. 'The arts degenerated so far that a custom became prevalent of erecting new buildings, with the fragments of old ones, which were dilapidated and torn down for the purpose. This gave rise to an irregular style of building which continued to be imitated, especially in Italy, during the dark ages. It consisted of Grecian and Roman details, combined under new forms, and piled up into structures wholly unlike the antique originals. Hence the names *Greco-Gothic* and *Romanesque* architecture have been given to it. It frequently contained arches upon columns forming successive arcades, which were accumulated above each other to a great height. The effect was sometimes imposing.'

The Cathedral and Leaning Tower at Pisa, and the Church of St. Mark at Venice are named as the best specimens of the Greco-Gothic style. The ancient saxon-architecture in England was in some respects similar, as e. g. in the Cathedral at Ely, which exhibits arches upon columns. The same peculiarity is seen in some remains of Diocletian's palace at Spalatro.

Besides the different styles which have been named, *Egyptian*, *Grecian*, *Roman*, and *Greco-Gothic*, we may mention, the *Saracenic*, *Gothic*, and *Chinese*. 'The Chinese have made the *tent* the elementary feature of their architecture, and of their style any one may form an idea by inspecting the figures which are depicted upon common China ware. The Chinese towers and pagodas have concave roofs, like awnings, projecting over their several stories. The lightness of the style used by the Chinese leads them to build with wood, sometimes with brick, seldom with stone.'

The Saracenic style is distinguished by a peculiar form of the arch, which is a curve constituting more than half a circle or ellipse. It is exhibited in the buildings of the Moors and Saracens in Spain, Egypt and Turkey. A flowery ornament called *Arabesque* is common in the Moorish buildings. The Alhambra at Grenada furnishes a specimen of this style.—The *Minaret*, a tall slender tower, appears in the Turkish mosques.

The Gothic style is not so called in order to designate a mode of building derived from the Goths. The name was first applied as a term of reproach to the edifices in the middle ages, which were at variance with antique models. It is now chiefly employed to designate a style of building religious edifices introduced in England six or eight centuries ago and adopted, nearly at the same time, in France, Germany and other parts of Europe. 'Its principle seems to have originated in the imitation of groves, and bowers, under which the Druids performed their sacred rites. Its characteristics, at sight, are its pointed arches, its pinnacles and spires, its large buttresses, clustered pillars, vaulted roofs, profusion of ornaments, and the general predominance of the perpendicular over the horizontal.'—*Bigelow's* Technology. Ch. vii.

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PART II.

HISTORY

OF

ANCIENT LITERATURE,

GREEK AND ROMAN.

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HISTORY OF GREEK LITERATURE.

Introduction.

§ 1[1]. The Greeks, beyond any other nation of antiquity, enjoyed a happy union of important advantages for the promotion of civilization and literature. The nature of their country, washed on every side by the sea, with its coasts formed into numerous gulfs and peninsulas, afforded the people peculiar facilities for mutual intercourse. The singular mildness of their climate was such as to favor the happiest developement of the physical and intellectual powers, uniting a vigorous constitution with a lively imagination and profound sensibility. Their free forms of government afforded powerful motives to stimulate exertion. The commerce with foreign countries furnished a source of favorable influences. Equally favorable were the high honors and substantial rewards bestowed on knowledge and merit. Some have supposed that the existence of slavery contributed to the literary advancement of the Greeks, as it left the citizens more leisure for public life and study. But a more fortunate circumstance was, that oriental influence never established among the Greeks any thing like the system of casts, which prevailed in Egypt and some of the Asiatic states, and which confined the arts and sciences by a sort of hereditary right to the priests. The plan and scope of Grecian education deserves also to be mentioned here. It was in general more adapted to the common purposes of the whole community than in modern times, and was less modified by the individual and private aim of the pupil. The apparent good of the state was the object constantly in view. This gave to all their ideas and efforts not only a definite direction, but also a liberal and diffusive character.

Comp. remarks on Greek and Roman education in *Good's* Book of Nature, Lect. XI.

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§ 2. In this last circumstance we find one obvious source of the permanent excellence and utility of the Greek writers and their works. Here was a foundation for their pre-eminent and lasting renown. No nation in the history of letters is so celebrated as the Greeks. And hence the imperious obligation laid upon every one, who makes any pretensions to literature, to acquaint himself with the language and the most valuable productions of the ancient Greeks. This knowledge is alike essential to the statesman, the orator, the physician, the theologian, philosopher, historian and antiquarian; to the polite scholar and the philologian, to the connoiseur and the artist, it is absolutely indispensable.

See an elegant and masterly discussion on *the study of Greek Literature* by *Rev. Mr. Cheever*, in the American Quarterly Register, Vol. iv. p 273. V. p. 33. 218. The writer aims 'to prove that Greek Literature ought to be profoundly studied,—First, for the native excellence of the Greek classics; Second, for the invigorating discipline which this study affords the mind; Third, for the practical knowledge and mastery of our own native language; Fourth, and most important, as a preparation for the study of theology.'—References on the importance and value of classical literature in *Fuhrmann's* Handbuch zur Kentniss der griech. und röm. Schriftsteller. Einleit. p. 5-8.—Cf. P. I. § 29.

§ 3. But independent of these considerations, the language itself presents sufficient inducements to the study; such is its own intrinsic beauty; the high degree of perfection it exhibits, above all other languages; its unequalled richness in the most significant words and combinations, its symmetrical structure and syntax, its elegance in turns of expression, the singular skill in the arrangement of its particles, clauses and members, and its wonderful harmony in prose as well as poetry. These are excellences, which impart to the best works of the Greeks a charm in outward dress fully corresponding to the value of their contents.

See *T. G. Trendelenburg's* Vergleichung der Vorzüge der deutschen Sprache mit den Vorz. der lat. und griech. im Vierten Bande der Schriften der deutschen Gesellsch. zu Mannheim. Frankf. 1788. 8.—*Aug. Schelz*, Versuch über den Werth der alten Sprachen und das Stud. der Lit. der Griech. für Jurist. Frankf. a. d. O. 1810. 8.—Cf. P. I. § 39.—*Coleridge*, Study of Gk. Poets, P. I. p. 34.

§ 4. Respecting the origin of the Greek language and the causes of its perfection we have already remarked (P. I. §§ 35-39). Here we may further remark, that in the different provinces and settlements of the Greeks arose those differences in their language, which are named *dialects*. The principal, which are found in written composition, are four, the Æolic, Doric, Ionic and Attic.

The Æolic prevailed in the northern parts of Greece, in some northern islands of the Ægean sea, and especially in the Æolic colonies in the northwestern part of Asia Minor. It was chiefly cultivated by

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the lyric poets in Lesbos, as Alcæus and Sappho, and in Bœotia by Corinna. It retained the most numerous traces of the ancient Greek. The Latin coincides with this more than with any other of the Greek dialects.

The Doric was spoken chiefly in the Peloponnesus, with a few places north of the Isthmus, in the Doric colonies in the southern part of Italy, and in Sicily. It was particularly distinguished by the use of what was termed the broad sound of the vowels (*πλατεισασμός*). The most eminent writers in this dialect were Theocritus and Pindar. Bion, Moschus, Stesichorus, and Bacchylides also used it.

The Ionic was the softest of the dialects, in consequence of its numerous vowels, and its rejection of aspirated letters. It was spoken chiefly in the colonies in the southwestern part of Asia Minor, and in the neighboring islands. The principal writers in this were Homer, Hesiod, Anacreon, Herodotus, and Hippocrates.

The Attic was considered the most refined and perfect of the dialects, free from the extremes of harshness and softness. It had its seat at Athens, and prevailed in the most flourishing period of Grecian literature. It is the dialect used by many of the best writers of Greece; Æschylus, Sophocles, Euripides, Aristophanes, Thucydides, Xenophon, Plato, Isocrates, Demosthenes, and others.

These dialects passed through different changes, and included under them several varieties. They may be traced to two primary dialects; as the Ionic and Attic were originally nearly or quite the same, and the Doric and Æolic were at first the same, or had a common basis. Their first distinct and definite separation from two into four may be referred to the time, when the Æolian and Ionian colonies were planted in Asia Minor, between 1030 and 1100 B. C.

On the colonies referred to, see *Mitford's* Greece Ch. V. § ii.—On the dialects, *J. F. Facii* Compendium Dial. Græc. Norimb. 1782. *Mich. Mattaire* Græc. Ling. Dialecti. Lips. 1807. *E. W. Sturz* de Dial. Macedon. et Alexand. Lips. 1807. *Hermann* Progr. de Dialectis, Lips. 1807, and de Dialecto Pindari, Lips. 1809. also see *Matthiæ's* Greek Grammar, *Robinson's* Buttmann, § I. and *Stuart's* Grammar of N. Testament.—On the Doric peculiarities, see *Mueller's* Dorians. Vol. II. App. viii.

§ 5. The true pronunciation of Greek, since it must be viewed as a dead language, cannot be determined with certainty. The principal difference in the actual pronunciation of modern scholars on the European continent is in the enunciation of *η*, *αι*, *οι*, *ει*, *ου* and *ευ*, which are sounded in two different ways. Erasmus and Reuchlin in the 16th century were the distinguished original advocates of the two modes respectively, and from this circumstance one is termed the

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Erasmian and the other the Reuchlinian method. Very probably there was a different utterance of these vowels in the different provinces among the Greeks.

The chief difficulty in pronouncing Greek is found in the expression of what is called the accent. The tone in Greek is placed upon short syllables as well as long; in German, it accompanies regularly only long syllables. The consequence is, that in reading Greek with the accent always placed where the Greek tone is marked, a German naturally violates quantity, and in verse destroys all poetical measure. Yet attention and practice will enable one to give the accent to the syllable marked by it and at the same time regard and exhibit the quantity in his pronunciation.

Those who adopt the Reuchlinian method sound η, οι and ει, like the continental *i* (as in *machine*); αι like *e* in *there*; and υ in αυ and ευ, like *v* or *f*. Those who follow Erasmus sound η like *a* in *hate*; αι like *ai* in *aisle*, ει like *ei* in *height*, οι like *oi* in *Boiotia*, αυ and ευ like *au* and *eu* in *Glaucus* and *Eurus* (*Robinson's* Buttmann § 2. 6). The former are often called *Iotistae* and the latter *Etistae* from their respective modes of sounding the vowel η; these terms instantly suggest to a continental scholar the ground of their application;—but to convey the meaning to an English or American eye and ear, they must be written and spoken ēotistae or *ētistae* and *ātistae* (*e*tists and *a*tists). In England and in this country, especially in the northern schools and seminaries, it has been the common practice to sound the Greek vowels according to the prevailing analogy of the vernacular tongue. The controversy between Reuchlinians and Erasmians has therefore excited little interest among us. For references to authors who have discussed the subject, consult *Harles*, Introductio in Historiam Linguæ Græcæ (Prol. § 7, and Supplement). Harles expresses the opinion hinted above in this section, that the vowels had not always and in all places a uniform sound. Cf. *Messrs. de Port-Royal*, Gk. Grammar, Pref. ix.

The mode of expressing what is called the accent is viewed as a subject of more importance. In giving an accent to a syllable in an English word we thereby render it a long syllable, whatever may be the sound given to its vowel, and in whatever way the syllable may be composed; so that as above stated in relation to the German, an English accent, or stress in pronunciation, accompanies only a long syllable. The consequence is, as the Greek tone (τόνος) is placed on short syllables as well as long, that, if we in pronouncing Greek put our accent wherever the Greek tone occurs, we shall in many cases grossly violate the laws of quantity. 'Let one take, for example, the word ἄνθρωπος, and attempt to place the stress on the first syllable, and yet make the second seem as long in quantity. He will certainly find some difficulty. It is of no consequence in the matter, which sound he gives to *a* in the first, the open or contracted; the quantity, to an English ear, is the same whether he says ăn'thropos, or ān' thropos. Nor does it make any difference, as to the point in question, whether he gives to ω in the second the contracted sound or the open; in either case, the quantity will be the same to English ears, whether he say *an' thrŏpos*, or *an' thrō pos*, and must be the same in English verse, just as in the two words *big' ŏt ed* and *temp' ō ral*. Now in this difficulty what shall the student do? Three different methods have been followed by different persons. One is to persevere in the effort to separate stress and quantity, and give stress in all cases to the syllable which has the Greek tone, and ăt the same time to pronounce that syllable and the others with a prolongation or curtailment of sound according to their prosodial quantity. Many distinguished scholars recommend this effort, as Matthiæ, Michælis, Foster, Buttman and others, with the assurance that perseverance will attain the object. But it is believed that very few, if any, ever succeed in the effort. It is indeed not very difficult to give a *mere elevation* to the syllable that has the tone, and still pronounce it in *half the time* employed in uttering either of the other syllables. Such enunciation, however, must to our ears seem like singing rather than accented pronunciation.

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Nor is elevation by any means synonymous with our accent; for the syllable which has the stress, in our language, is not always elevated above the others in enunciation, but is very often depressed below them.—A second method is to place the stress always on the syllable which has the Greek tone, and make no effort to exhibit the relative quantity of the syllables. This is done by the modern Greeks and is perfectly easy for us. But it is a method, which inevitably violates all the prosodial measures, and utterly destroys Greek versification. On this account, chiefly, scholars in this country, although often urged, have been reluctant to adopt it. (See *J. Pickering's* Memoir on the pronunciation of Greek.)—The third mode is to place the stress on the syllable (whether the Greek tone be on that syllable or not), on which it would fall by Latin analogy, i. e. on the penult, if the penult be long, or the antepenult, if the penult be short. This method, of course, is very easy for us, and it also accords with the Greek prosodial quantity far better than the second, although it does not by any means perfectly harmonize therewith. It however makes distinctly perceptible the quantity of the penult in all words of three or more syllables, and this is nearly all that can be accomplished by modern pronunciation according to Buttman's statement. (*Robinson's* Buttman. § 7. Note 7). See *Rules for pronouncing Latin and Greek, and a Method of Logical Analysis applied to Greek Composition.* Amherst, Mass. 1834. 32 pp. 12 mo.

On this topic the following works may be mentioned. An essay on the different nature of Accent and Quantity, with their use in the English, Latin and Greek Languages, &c. by *John Foster.* Third edition, Containing *Dr. H. Gally's* Two Dissertations against pronouncing the Greek according to Accents. Lond. 1830. 8.—Accentus Redivivi, or a defence of an accented pronunciation of Greek prose, by *William Primatt.* Camb. 1764. 8.—*Metronariston*, or a new pleasure recommended in a Dissertation upon a part of Greek and Latin Prosody. Lond. 1797. 8.—*J. Walker's* Key to the Classical pronunciation &c. with observations on Greek and Latin Accent and Quantity. Lond. 1798. 8. Boston 1818. 24.—An inquiry into the principles of Harmony in Language &c. by *William Mitford.* Lond. 1804. 8.—See also *Harles* Introductio &c. Prol. § 6. and Supplement.

§ 6. It is important to begin the acquisition of this language at an early period of life. But a tedious, unfruitful mode of study must be avoided, lest a language so beautiful and excellent should become disgusting to youth. The pupil must first be well grounded in the principles of the Grammar, the understanding of which and the fixing of them in the memory may be aided by exercises in the translation of easy passages from suitable text-books.

The best mode of studying and teaching the languages has been a fruitful theme for discussion. In this place a few general remarks only will be offered.

1. Perhaps no one method of teaching can be devised, which shall, by its essential peculiarities *as a method*, be the best in all circumstances. It is essential to great success that the teacher's own mind should be roused to wakeful activity and interest, and also that the student should be put upon a kind and degree of exertion, which really tasks him, and which yet is fully within his present ability. It must be obvious to every observer, that the method, which might secure these objects in some cases, would utterly fail in others. The teacher therefore who relies upon any plan as possessing in itself certain efficacy, and on that account promising infallible success, will inevitably be disappointed. The efficacy of any method will depend very much on his own spirit and feelings, and if he trusts to a favorite method merely or chiefly as such, however successful it may be when executed with his own mind glowing with enthusiasm, he will soon discover that his method will not work by magic; as a machine or instrument employed with wakeful ardor by him it accomplishes much, but it can do little or nothing of itself alone. The judicious and skillful teacher will be regularly guided by certain general principles, but will ever be on the alert to watch among his pupils the first flagging of interest in his present methods, and put himself to devise new expedients to forward his ultimate object.

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2. The *analytical* and *synthetical* methods, as they have been termed, have often been contrasted. The former is less adapted for the study of a dead language than for almost any other branch of learning to which it can be applied. Much has been urged in its favor in this study, but only doubtful evidence can be adduced from experience. Where there is *time sufficient*, and *constant oral instruction* can be afforded, such a method is no doubt adequate. But no abiding foundation is laid until the student is well grounded in the principles of grammar, as hinted in the section above. The principles of grammar are nothing but classifications or *synthetic statements* of those facts respecting the language, which by the analytic process the pupil learns by induction from a series of particular cases; i. e. if he learns them by the analytic process in reality; but in point of fact, he usually learns them, if he learns them at all, because his teacher orally states the general facts to him again and again as successive particular instances occur; and thus when one of these facts has been stated so often that he cannot help remembering it, he has learned simply what he learns when he commits to memory from his grammar the rule or principle, in declension or syntax, which presents that one general fact; and the former process is as truly *synthetic* as the latter, with this difference, that the master says the thing over and over till the pupil thus commits it, instead of committing it in a vastly shorter time and in a more accurate form from his grammar at the outset.

The remark of the author above, that the fixing of the principles of grammar in the memory may be aided by suitable accompanying exercises, is just and important. Much of the prejudice against the method, which has been called synthetic, has arisen from the practice of forcing the beginner to spend many weeks in *merely* committing the grammar to memory. It is far better that he should be put upon the application of what he learns as he learns it, and that he should be furnished with exercises adapted for the purpose. This is the method most generally practised in the schools of our country. Most of the elementary books now in use, in the study of both Greek and Latin, contain portions designed for such exercises.

A very good help for acquiring and fixing in this way the principles of Greek Grammar is, Lessons in Greek Parsing, or Outlines of the Greek Grammar divided into short portions and illustrated by appropriate exercises in Parsing, by *Chauncey A. Goodrich*. New-Haven, 1829.

Attempts have recently been made in England to introduce, or rather, in the language of the advocates of the system, to restore the method of *Interlinear Translation*. A series of text-books has been published adapted to this design. The Greek course commences with Selections from Lucian's Dialogues. The beginner is freed from the toil and delay of studying a grammar or turning to a lexicon. The translation is given word for word the English directly under the Greek, and the learner is expected to be able, on examination by the master, to render the Greek into English word for word, and also without the book to give the English for each Greek word, and the Greek for each English word. The second volume in the course consists of the odes of Anacreon, and is to be studied in the same way, but accompanied with the study of a Grammar adapted to the plan.

For an account of this system, see *An Essay on a system of Classical Instruction;* combining the methods of Locke, Milton, Ascham and Colet; the whole series being designed to exhibit a Restoration of the primitive mode of Scholastic Tuition in England. Lond. 1828. Cf. London Quarterly Review, No. 77.

3. It is sometimes asked whether a youth should begin with Greek or with Latin. The question is not perhaps of so much importance as some have supposed. But it may be observed that some of the most distinguished scholars, both in this country and others, as Pickering, Wyttenbach, &c. have thought that the classical course should commence with Greek. The chief remark we wish to urge here is, that it is of the utmost consequence that both languages should be commenced in early life.

4. Whatever methods are employed in the first stages, it is obvious that as the student advances his attention should be turned to various points by suitable exercises. The habit of thoroughly analyzing sentences upon grammatical principles must be formed and never lost. It is a profitable exercise to the most advanced scholar occasionally in his readings to select a sentence and go over it in a perfectly minute examination of every word, and make a formal statement, even a written one, of *all that is true* respecting it in its place in that sentence.

On the importance of *thorough study*, see Hints on the Study of the Greek Language by *Prof. Stuart*, in Bibl. Repository, No. VI. Vol. II. p. 290.

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Another exercise which will be found of much utility is that of analyzing upon logical principles. This analysis extends of course beyond the parts of a single sentence, and examines not only the mutual relations of those parts, but also the nature and ground of the connection between the sentences. It may be united with a tracing out of the train and order of thought in the mind of the author through successive paragraphs or a whole piece.

The nature of this exercise is partially exhibited in A Method of Logical Analysis applied to Greek Composition, cited § 7.—Cf. Principles of General Grammar adapted to the capacity of youth, and proper to serve as an Introduction to the study of Languages, by *A. J. Sylvestre de Sacy*. Trans. by *D. Fosdick*. Andov. 1834. (P. III.)

Exercises in oral or written translation from the original into the vernacular are of indispensable importance. It is advantageous to vary the mode of translating. The scholar may sometimes be required to give the vernacular for the original, word for word taken in grammatical order, a mode absolutely essential with beginners; sometimes he may proceed exactly in the order of the original, a method which will be found very useful in gaining familiarity with an author's mode of thinking and with the idioms of the language; sometimes he may, either before or after reading the original, translate a sentence or passage as a whole, giving as far as possible the exact meaning of the author's words, in the best words of the vernacular, and using only vernacular idioms, a method of peculiar advantage in cultivating accuracy and promptness in the use of the vernacular. Loose and paraphrastic translations cannot be safely indulged even in advanced scholars.

Various other exercises, connected with inquiries on the facts and allusions, the sentiments, figures, and general scope of the original, and with topics of history, chronology, geography, arts, and antiquities, will be suggested to every competent teacher.

In all cases it is to be kept in mind that *repeated reviewing* cannot be too much recommended.

On the last point and on this whole subject see, Dissertations on the importance and best method of studying the Original Languages of the Bible, by *Jahn*, with notes by *M. Stuart*. Andov. 1821.; also, Observations on the importance of Greek Literature and the best method of studying the classics, translated from the Latin by *Prof. Wyttenbach*. Boston, 1829.

Translating from the vernacular into the language, which the student wishes to learn, is eminently useful. In the study of Greek this exercise has been practiced among us much less than in the study of Latin; owing chiefly to the want of suitable helps to enable the learner to begin it in the outset of his course. The student should commence the writing of Greek as soon as he enters upon his Chrestomathy or Reading-Book.

5. How far Reading-Books, comprising mere extracts and selections, should be used has been a subject of inquiry. In this country for many years, until recently, the course of study has been chiefly confined to such Books in the Colleges as well as other schools. Lately, objections have been urged which have awakened some prejudice against them. No friend of learning can object to the reading of 'whole authors,' which has been demanded. But the time allowed to Greek, in the present systems of study at our Colleges, is not sufficient for reading *the whole* of more than one or two important authors.—See Remarks on this subject by *Prof. Stowe*, in Biblic. Repository, Vol. ii. p. 740.

That the student, who would derive full advantage or pleasure from the study, must go beyond his *Collectanea* or *Excerpta* needs not to be stated. In what order it is best to read the Greek authors is less obvious. The *Odyssey of Homer* and *Anabasis of Xenophon* are adapted for an early place in the course.

On this point we may refer to *J. G. Schilling*, ueber den Zweck und die Methode beym Lesen der Gr. u. Roem. Class. (Hamb. and Kiel. 1795, 97. 2 Abth. 8.—*Fr. Creuzer*, Das acad. Stud. des Alterthums. Heidelb. 1807. 8.—*K. G. Schelle*, welche alte class. Autoren, wie, in welcher Folge und Verbindung mit andern Studien soll man sie auf Schulen lesen? Leipz. 1804. 2 Ble. 8.—Felton's Diss. on Reading the Classics. Lond. 1730. 8.—*H. Sulzer*, Gedanken ueber d. beste Art d. class. Schriftst. zu lesen. Berl. 1795. 8.—Cf. *Fuhrmann* as cited § 2.

6. It may be interesting to introduce here a notice of the methods of instruction in the London University. The following account is taken from the *London University Calender for the year* MDCCCXXXII. The outlines of the courses in Latin and Greek were prepared for the work by the Professors in these departments. We will insert both.

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'The instruction in the Latin and Greek Classes is communicated by daily examination of the Students in certain portions of a Latin or Greek author (for which they are required to prepare at home); by questions on the subject-matter and the words of the author; by remarks on the peculiarities of the language and on important facts; by reference to books, or parts of books; by the aid of maps, plans, views, models, coins, medals, &c.; and, finally, by requiring from the Students translations from these two languages into English, and from English into Latin or Greek, with other exercises of various kinds.—There are, in all the Classes, regular examinations at Christmas, Easter, and the close of the Session, conducted chiefly after the Cambridge plan, by written answers to questions privately printed; by these it is determined to whom Certificates of Proficiency shall be granted, and the Prizes awarded.'

Outline of Course in Latin Language and Literature.—'The instruction in this department will, from the commencement of the Session 1831-2, be divided into three courses, as follows:

The *Junior Class* will begin with two or three books of Cæsar's Gallic War. A certain portion of this will be daily translated by the Student himself, in the lecture-room. But to make him accurately acquainted with the language, he will be called upon, both orally in the lecture room, and in writing out of it, to translate a number of short sentences from English into Latin. All of these will be selected from Cæsar's own writings, so as to illustrate the different idioms, as they from time to time occur. Those for immediate translation will, of course, be very simple; while such as are to be translated out of the lecture-room will be of a difficulty somewhat greater, but still simple. These exercises are already prepared, and will be printed before the autumn of the next year. No English-Latin Dictionary will be required by the Student; all those words for which he might want to consult such a book will be supplied with the exercises. After he has thus overcome the difficulties occurring in narrative, he will read Terence's Andria, where the idioms peculiar to dialogue will present themselves. These also will be fully explained to him, and impressed upon his memory in the same way viz. by easy passages, carefully selected for retranslation from the other plays of Terence, and those of Plautus.—The Manilian Oration will close the Session.—In this class by far the largest share of the student's attention will be directed to the idioms and structure of the language. At the same time it will not be forgotten, that an acquaintance with certain portions of history, geography, and antiquities is necessary to the full understanding of every Latin author. The translations from English into Latin will be required four times a week, and once a week a written translation from the text of the author.

The *Senior Class* will commence with the 21st and 22nd books of Livy, and the 9th book of the Æneid; they will afterwards read part of Cicero's letters and the Satires or Epistles of Horace. In connexion with the two prose writers, there will be regular exercises adapted to each author, as in the Junior class; but they will be of a more difficult character. In this class also, a weekly translation from some portion of the text will be required.

In the *Higher Class* the instruction will be of a different character. The Professor will himself translate and explain some portion of a more difficult Latin author, or read a lecture connected with the history, antiquites, or language of Rome:—Thus in the Session 1831-2, it is proposed, that the subjects should be—1st. A play of Plautus; fragments of Ennius and the earlier writers, with some of the oldest inscriptions; and a Course of Lectures on the etymological structure of the Latin language.—2nd. History of Cicero's times, illustrated by his Orations and Epistles.'

Outline of Course in Greek Language and Literature.—There are two regular academical classes, Junior and Senior, besides a class for more advanced students. In the Junior and Senior classes instruction is given daily, except Saturday: in the Higher class twice a week.

Junior Class.—This class is intended for those young students who enter the University at the earliest period that is recommended; and also for students of a more advanced age, who have learned Greek only a short time, and wish to avail themselves of the more elementary kind of instruction. The Anabasis of Xenophon is the text-book, of which small portions are read daily, except Saturday. At the commencement of the session, the etymological structure of the language is developed by explaining the particular forms that occur in each lesson, and by exhibiting on the black board other examples of the classes to which they belong. Each lesson is twice read on successive days, and the more difficult parts are also translated and explained by the Professor. Written translations of certain portions are required once a week, and they are corrected with reference both to the meaning and the mode of expression. One student's exercise is also selected to be read aloud in the Lecture-room by the Professor, who makes such remarks as he may judge proper, and calls on other students to read aloud parts of their exercises, and to explain any thing in them that is imperfect or obscure. When this exercise has been corrected, each student is expected to be able to give orally, and with closed book, the Greek text corresponding to the English, which the Professor reads out in short portions, and whenever it is practicable, in distinct propositions. To aid the student still further in acquiring the language by written exercises, short English sentences are given him to be turned into Greek, the model or example to be imitated being always contained in some part that he has read, and to which he is referred.

During the session the Professor explains the geography of Greece, and the Greek islands of the Mediterranean, and gives also such instruction on the geography of Asia as is necessary to understand the narrative of Xenophon. Every well ascertained fact of physical or modern political geography that can elucidate ancient geography comes within the plan. These explanations are always followed by examination. The student is recommended to use the maps of the Society for the Diffusion of Useful Knowledge, and is referred to others on a larger scale in the Lecture-room, and the Library.

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The subject matter of the Anabasis is explained to the student, as well as the language; it being the Professor's design to connect, as far as he is able, all kinds of useful information with the accurate study of the Greek text.

For the session 1830-31, the first four books of the Anabasis are read. In the session 1831-32, the last three will be read.

The Senior Class.—This class is intended for those who have passed through the Junior Class, and for others who come prepared to enter it. The general plan for the Junior Class applies to this also, with such modifications as the higher acquirements of the pupils may render necessary. In the session 1830-31, the class reads Herodotus, Book iii.; the Orestes of Euripides; and two books of the Iliad.—In the session 1831-32, the Senior Class will read Herodotus, Book viii.; the Perse of Æschylus; and two Books of the Odyssey.

Higher Class.—The object of this class is to assist those students of more advanced age or acquirements, who are privately prosecuting their Greek studies.—For this purpose the Professor explains some portion of a Greek author, by translating the Greek text, making the necessary remarks on the subject matter, and the words, and by referring the students to books, maps, coins, &c. for further illustration. It is his intention to choose for explanation such books as will be most instructive to older pupils; Thucydides, the Attic orators, Homer, Aristophanes, &c. During part of each Spring Course, Greek inscriptions will be explained to the class from Boeckh's Corpus Inscriptionum, and from the marbles of the British Museum.'

§ 7t. Here it will be in place to mention some of the helps which the student in Greek may bring to his aid.

1. There are many valuable *Chrestomathies* and *Reading Books*. *Jo. Matth. Gesneri* Chrestomathia Græca. Lips. 1731. Several later editions.—Chrestomathia Græca, *Christ. Frid. Matthæi*. Mosc. 1773.—Eclogæ, sive Chrestom. Græc. a *Frid. Andr. Strothio*, Gymnasii Quedlinb. Rector. Quedl. 1776.—Griechische Blumenlese, von *Jo. Frider. Facius*. Nurnb. 1783.—Erstes Vorbereitungsbuch der griechischen Sprache, von *Jo. Heinr. Martin Ernesti*. Altenb. 1784.—*F. Gedike's* griechische Lesebuch. (edited by Buttman) Berlin 1821. 8.—J. C. F. Heinzelmann's griech. Lesebuch. Halle 1816. 8.—*F. Jacobs*, Elementarbuch der Griech. Sprache. Jena 1824. 4. Th. 8. This has been a very common text-book in Germany. It consists of *four* parts or Courses. The first is designed for beginners and is the part published in this country under the title of *The Greek Reader by F. Jacobs*. The second part, styled *Attika*, consists of extracts illustrating the history of Athens from the historians and orators. The third styled *Socrates*, is composed of philosophical extracts. The fourth is styled *Poetische Blumenlese* and consists of poetical pieces.—The Boston Stereotype Edition of the Reader contains some of the extracts of the second and of the fourth parts of the original work; this is the best American edition, entitled The Greek Reader by Frederic Jacobs, Professor of the Gymnasium at Gotha &c. Fourth American from the ninth German edition; adapted to the Grammars of Buttman and Fisk. *ΑΝΑΛΕΚΤΑ ΕΛΛΗΝΙΚΑ ΗΣΣΟΝΑ*, sive Collectanea Græca Minora ad usum Tironum accommodata, by *A. Dalzel*, 2d ed. Edinb. 1791. Several editions have been published in this country. It was the common text-book for beginners until the publication of the Greek Reader, and is still used in some of the schools. The following is considered as the best edition; *Collectanea Græca Minora*, with explanatory notes collected or written by *Andrew Dalzel*, Prof. of Greek in the University of Edinburgh. *Sixth Cambridge edition*; in which the Notes and Lexicon are translated from the Latin into English.—"*Ἐκλογαὶ Ἱστορικαί*; or *Selecta Principum Historicorum*, by *Wyttenbach*. 2d ed. Amsterd. 1806. This has been pronounced an admirable selection.

ΑΝΑΛΕΚΤΑ ΕΛΛΗΝΙΚΑ ΜΕΙΖΟΝΑ, sive Collectanea Græca Majora, ad usum Academicæ Juventutis &c. by *A. Dalzel*. 1st ed. Edinb. 1789. 97. 2 vols. 8. Many editions have been published, as, e. g. the 8th Ed. of 1st. and 4th of 2d vol. under the care of *G. Dunbar*, Edinb. 1816, 17; and the 1st London ed. under the care of *C. J. Blomfield*, Lond. 1821, and 3d in 1830; and several American editions; particularly, under the care of *J. S. Popkin*, Camb. 1824; the notes of Prof. Popkin, very briefly and modestly expressed, are very valuable, and this edition is considered as altogether the best extant.—A third volume was added by *Prof. Dunbar*, Edinb. 1819. comprising a greater quantity of Greek than the first or second; it has not been re-published in this country.—The *Græca Majora* has been until recently for many years the principal text-book in our Colleges. Cf. § 6. 5.—A few editions of particular authors have been published lately, de-

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signed for the use of schools and Colleges; e. g. *Robinson's* portion of Homer; *Felton's* Iliad of Homer; *Woolsey's* Alcestis of Euripides, &c. Publications of this class are now increasing in England; as among them may be mentioned the *Valpy Greek Classics* and the editions of *Prof. Long*.

2. *Grammars*. It would be almost endless to name all the meritorious. The following are among the noted. *Jacobi Welleri* Grammatia Græca. (ed. Fischer). Lips. 1781. 8.—*J. F. Fischeri* Animadversiones, quibus J. Welleri Gram. Græca emendatur &c. (ed. Kuinoel) Lips. 1798—1801. 3 vols. 8.—*Trendelenburg's* Anfangsgruende der griech. Sprache. Leipz. 1805. 8.—*Buttmann's* griech. Schulgrammatik. Berl. 1824. 1831.—*Same* translated by *Edward Everett*, Bost. 1822. Abridged (*G. Bancroft*).—*Buttman's* Ausfuhrliche griech. Sprachlehre. Berl. 1819. 1827. 2 vols. 8.—*A. Matthiæ's* Ausfuhrliche gr. Grammatik. Leipz. 1807. 8. *Same* translated by *Ed. V. Blomfield* (ed. J. Kenrick) Lond. 1832.—*Fr. Thiersch*, Grammatik des gemeinen und Homerischen Dialekts. Leipz. 1819. 8.—*V. Ch. Fr. Rost's* griech. Grammatik. 3d ed. Gotting. 1826.—*Rost's* Greek grammar translated from the Germ. Lond. 1827. 8.—*Bell's* Compendious Grammer.—*Jones's* Philosophical Grammer. The *Port Royal* Greek Grammar; A new method &c. Translated from the French of the *Messieurs de Port Royal* by *T. Nugent*. (latest ed.). Lond. 1817.—*Smith's* Greek Grammar. Bost. 1809.

The Grammars more commonly used in our schools are, *the Gloucester*, *Moor's*, *Valpy's*, *Hackenberg's* or rather *Goodrich's*, *Buttmann's* by *Everett*, and *Fisk's*.—It may be remarked that one chief difference between these Grammars respects the plan of classing the nouns and verbs, some reducing the declensions to three, and the conjugations to three or two, others retaining the larger numbers of the old systems.—Some excellent thoughts on this subject are found in a pamphlet styled *Remarks on Greek Grammars*. Boston. 1825 (Not Published).—A brief history of Greek grammars may be found also in *J. C. Blomfield's* Preface to the Translation of Matthiae above cited.

The Grammar which will be most satisfactory to the more advanced student is *Buttmann's Larger Greek Grammar*, translated by *Edward Robinson*, Andover. 1833.—For the theological student we mention in addition, *Winer's* Grammar of the New Testament, Trans. by *Stuart* and *Robinson*. Andov. 1825. A Grammar of the N. T. by *Prof. Stuart*. Andov. 1834.

In speaking of grammatical helps it is proper to refer to the *treatises of the Greek refugees*, as those learned men have sometimes been termed, who on the capture of Constantinople by the Turks fled into Italy. These treatises were published by *Aldus*, 1494—1525. Concerning the *Aldine collections of Grammarians* consult *Fabricius*, Bibl. Græc. Lib. V. c. 7. and in the edition of Harles, Lib. iv. c. 39.—*Schæll*, Hist. Litt. Gr. Int. p. xliv. lxviii.—*Renouard* Annales de l'Imprimerie des Aldes &c. 1803. 2 vols. 8. Supplem. 1812.—On the character and merits of these exiles, *Humf. Hodius*, de Græcis illustribus linguæ græcæ instauratoribus. Lond. 1742. 8.—*Chr. Frid. Boernerus*, de doctis hominibus Græcis, literarum Græcarum in Italia instauratoribus. Lips. 1750. 8.

The *ancient grammarians* may also be mentioned; as the writers just named doubtless drew from these sources.—See *Harles* Introd. in Hist Ling. Græc. Proleg. § 10—*Schæll*, Hist. Litt. Gr. Intr. p. lxii.—Comp. notice of Grammarians on a subsequent page.

The *Scholiasts* likewise may be named, or those who wrote Greek commentaries on ancient authors. These, whatever there may be in their comments that is puerile, dull or false, nevertheless furnish some valuable assistance. Among the most important works of the kind, are the commentaries of Ulpian on Demosthenes and Eustathius on Homer.—On the value of the scholiasts, see *Jo. Mart. Chladenius*, Opusc. Academ. Lips. 1741. 8. Cf. *Harles* as just cited.

3. Numerous *Lexicons* are also now offered to the choice of the student. The most extensive is, *Henrici Stephani* Thesaurus Graec. Ling. Genev. 1572. 4 vols. Fol.; to which a supplement was published by *Daniel Scoti*. Appendix ad Stephani Thesaurum. Lond. 1745. 2 vols. Fol. An improved edition of the Thesaurus was commenced, London, 1815. completed, 1825. (Valpy ed). Cf. Lond. Quart. Rev. No. 44.—A third edition was begun, Paris 1831, superintended by *M. Hase*. see Lond. Quart. Rev. No. 101. or Bibl. Repos. No 15.—Next to this is, Lexicon Græco-Latinum &c. opera et stud. *Joan. Scapulae*. Basil. 1579. Fol. oth. ed. Bazil. 1665. Lugdun. 1663. Glasg. 1816. 2 vols. 4.—To these add, *Hederici* Græcum Lex. Manuale, cura *J. A. Ernesti* et *Wenderi*, Lips. 1796. Edinb. 1827. 8.—Jo. Dan. a Lennep Etymologicum Ling. Græc. Traject. ad Rhen. Ed. Scheid. 1790. 2 vols 8.—*J. G. Schneider's* griechisch-deutsches Wœrterbuch. Lpz. 1819. sup-

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piem. 1821.—*F. Passow*, Handwœrterbuch der Griech. Sprache. Leipz 1830. 31. 2 Bde. 8.—The Tyro's Greek and English Lexicon by *John Jones*. 2d ed. Lond. 1825.—*Cornelii Schrevelii* Lexicon Graeco-Latinum. 13th ed. Lond. 1781.—Translation of Schrevelius' Greek Lexicon into English, for the use of Schools. Lond. 1826. 8.—The Greek Lexicon of Schrevelius, translated into English, with many additions, by *John Pickering* and *Daniel Oliver*. Bost. 1826.—A Greek and English Dictionary &c. by *Rev. J. Groves*. Lond. 1826.—A new Greek and English Lexicon, by *James Donnegan*. 2d ed. Lond. 1831. Revised and enlarged by *R. B. Patton*. Boston, 1832.

For reading the N. Test. the student will need *Robinson's* Lexicon of the New Testament. There are Lexicons illustrating particular authors.—*Damm* Lexicon Pindaricum Berl. 1765.—*Dammii* Nov. Lex. Græc. Etymolog. cui pro basi substratae sunt concordantiæ et elucidationes Homericæ et Pindaricæ. Cura *J. M. Duncan*, Lond. 1827. 4.—*Clavis Homerica*, or Lexicon of all the words in the Iliad translated from the original by *J. Walker*. 12mo.—*Schweighauser's* Lexicon Herodoteum.

Aemilii Porti Lex. Ionicum, Francof. 1603. *Aem. Port.* Lex. Doricum. Francof. 1603. Useful in explaining Theocritus, Bion, Moschus. *Aem. Port.* Lex. Pindaricum. Han. 1606. Respecting the various Lexicons and Glossaries by more ancient authors, see *Harles* Introductio in Hist. Ling. Graecae. Proleg. § 19.

4. There are various subjects, on which the student may desire more full investigations than can usually be given in a Grammar or Lexicon.

(*a*) *Idioms.—Gul. Budæi* Commentarii Ling. Graec. Par. 1548. (4th ed). Basil. 1556. fol.—*Franc. Vigerus*, de praecipuis graec. dict. idiotismis. Cum animadversionibus *Hoogeveeni*, *Zeunii* et *Hermanni*. (impr. ed). Lips. 1822. 8. The work of Vigerus is compiled from that of Budaeus.—*Viger's* Greek Idioms abridged and Translated into English, with original notes, by *Rev. J. Seager*. Lond. 1828. 8.—*Nelson's* Greek Idioms. 8 vo.—*Lockhart's* Idioms of the Greek Language, accurately arranged and translated. 12mo.

(*b*) *Ellipsis and Pleonasm.—Lamb. Bos* Ellipses Graecae etc. Norimb. 1763. Lips. 1808. Glasg. 1813.—*Bos'* Greek Ellipses abridged and translated into English, by *Rev. J. Seager*, Lond. 1830.—*Furgault* les principaux idiotismes de la langue grecque avec les ellipses &c. Par. 1784. 8.—*Bj. Weiske* Pleonasmi Graeci, Lips. 1807. 8.—*G. Hermann* Dissert. de Ellip. et Pleon. in Graeca Lingua, in the Museum Antiquitatis Studiorum (vol. i). Berl. 1808. 8.

(*c*) *Analogy in Derivation and Composition.—L. C. Valcknaeri* Observationes academ. quibus via munitur ad origines graec. investigandas. Traject. ad Rhen. 1790. Ed. Scheid.—*Jo. Dan. a Lennep*, de Analogia linguæ Græcæ. Traj. ad Rhen. 1790. Ed. Scheid.—*Jo. Christ. Struchtmeyeri* Rudimenta Ling. Græc. Zuthphen. 1797. Ed. Scheid.—The Primitives of the Greek tongue, with the most considerable Derivatives and a collection of English words derived from the Greek. By *T. Nugent*. Lond. 1801. 8.

(*d*) *Particles.—Devarius*, de Græcæ Linguæ particulis. (Ed. *J. Gottf. Reussmann*) Lips. 1785. 8.—Doctrina particularum ling. græc. auctore et ed. *Hem. Hoogeveen*. Delphis. 1769. 2 vols. 4to. There is an abridgment by *Schütz*. Lips. 1806. Glasg. 1813.—Hoogoveen on the Greek Particles, abridged and translated into English by *Rev. J. Seager*. Lond. 1830. 8.—*Prof. Stuart*, on the use of ἵνα, Bibl. Repos. and Quart. Observ. No. xvii. Jan. 1835.

(*e*) *Preposition and Article.—Casp. Frid. Hachenberg*, (de significatione praepositionum græc. in compositis) Ultrajecti. 1771. 8.—*Middleton's* Doctrine of the Greek Article applied to the criticism of the Greek Testament.—Remarks on the uses of the definitive article in the Greek of the N. Testament. By *Granville Sharpe*. (Am. ed.) Philad. 1807.—Hints on the Greek Article by *Prof. Stuart*. in Bibl. Reposit. No. xiv. Apr. 1834.

(*f*) *Dialects*. See § 4.—*Mattaire's* Greek Dialects abridged and translated into English by *Rev. J. Seager*. Lond. 1831. 8.

(*g*) *Accents*. See § 5. and P. I. § 51.—*K. Göttling*, (Lehre von den griech: Accenten) Rudolst. 1820. 8.—*M. Stuart*, Practical Rules for Greek Accents and Quantity. Andover, 1826.

(*h*) *Prosody, Metre and Quantity*.—Lexicon Græco-Prosodiacum, Auct. *T. Morell*, &c. Cantab. 1815. (Ed. Edv. Maltby).—Analysis of Greek Metres, by *J. B. Seale*. Camb. 1804—Notæ sive Lectiones ad Tragic. Græc. &c. Autore *Benjam. Heath*. Oxon. 1762.—*A. Apel's* Metrik. Leipz. 1814.—*Godof. Hermanni* de metris poet. græc. et rom. Lips. 1796.—Elementa doctrinæ metricæ. Auct. *God. Hermanno*. Lips. 1816. Glasg. 1817.—*Hermann's* Elements of the Doctrine

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of Metres, abridged and translated into English, by *Rev. J. Seager*. Lond. 1830. 8.—*Dunbar's* Prosodia Græca, or Exposition of the Greek Metres. 8vo.—*Maccaul's* Metres of the Greek Tragedians explained. 8vo.—Greek Gradus; or Greek, Latin, and English Prosodial Lexicon. By *Rev. J. Brasse*. Lond. 1830. 8.—A new and complete Greek Gradus, &c. By *Ed. Maltby. D. D.* Lond. 1830. 8.—*Graffe's* Prosodiacal Lexicon of the Greek Language collected from the Heroic poets. 12mo.

5. In *writing Greek* the beginner needs the help of some Book of Exercises. The following may be named.—*Huntingford's* Greek Exercises.—*Neilson's, Valpy's—Dunbar's.—Fisk's.—An Introduction to Greek Prose Composition*, from the German of V. C. F. Rost and E. F. Wüstemann, by *Rev. John Kenrick*.

6. In order to a thorough and successful pursuit of classical literature, it is indispensable to attend considerably to the subjects of Antiquities and Mythology. On topics pertaining to the Archæology of literature and art, we refer to the sections in *Part First* of this work. On other topics of Antiquities and Mythology, to the sections of Parts *Third and Fourth*.

7. An important class of helps is composed of such as illustrate the subjects of Chronology, Geography, History and Biography.

(*a*) There are *Classical Dictionaries*, which include more or less fully all these subjects.—*Dictionnaire* (de *Sabbathier de Châlons*) pour l'intelligence des auteurs classiques grecs et latins, tant sacrés que profanes, contenant la Geographie, l'Histoire, la Fable et les Antiquites. Paris, 1766—1790. 37 vols.—*L'Abbé Sabatier de Castres*, Siècles Payens. Paris, 1784. 8 vols.—*Furgault*, Dictionnaire Geographique, Historique et Mythologique. Par. 1776.—*Lemprier's* Classical Dictionary. (1st ed.) Oxf. 1788. Many more recent. The best, by *C. Anthon*. N. York, 1833. 2 vols. 8.

(*b*) *Geography.—Christ. Cellarii* Notitia Orbis Antiqua. Lips. 1701—1706. 2 vols. 4. Also 1771, 1773.—*R. Mannert*, Geographie der Griechen und Römen. Nürnb. 1787 sqq. 10 vols. 8.—Geographie der Griech. u. Röm. von der fruehesten Zeiten bis auf Ptolemæus, von *F. Aug. Ukert*. Weimar, 1816, with maps.—The Geographical system of Herodotus explained, &c. by *J. Rennell*. (2d ed.) Lond. 1830. 2 vols. 8.—*Dodwell's* Classical and Topographical Tour through Greece. Lond. 1819. 2 vols. 4.—*Danville's* Ancient Geography. 2 vols. 8.—There are many smaller works, as *Mayo's* Epitome of Ancient Geography, *Pye's* Dictionary of Ancient Geography, *Laurent's* Introduction, *Long's*, &c.—A work easily obtained and valuable is *Geographia Classica*, or the application of Ancient Geography to the Classics, by *S. Butler*. Second Am. from ninth Lond. edition. With an Atlas. Phil. 1831.

Some Atlas the student should have constantly at hand.—*Danville's* Atlas Orbis Antiqui. 12 sheets fol.—*Wilkinson's* Atlas Classica.—*Oxford Atlas* of Ancient Geography, containing nearly 100 Maps, Plans, &c. 4.—The *Eton Comparative Atlas* of Ancient and Modern Geography upon a new plan, giving two distinct Maps, one ancient and the other modern, of the same country. 50 plates. 4.—*Bean's* Classical Atlas, remodelled from the Ancient Maps of Cellarius.

(*c*) *Chronology.—J. C. Gatterer*, Abriss der Chronologie. Gœtt. 1777.—*D. H. Hegewisch*, Einleitung in die historische Chronologie. Hamb. 1811.—*Hales*, Analysis of Chronology and Geography, History and Prophecy. Lond. 1830. 4 vols. 8.—*Playfair's* Chronology.—*J. Blair's* Tables of Chronology.—*Lavoisne's* Atlas, Genealogical, &c.—*J. Picot*, Tablettes Chronologiques de l'Histoire Universelle. Genev. 1808. 3 vols. 8.—*Buret de Longchamps*, Les Fastes Universels, ou Tableaux Historiques, Chronologiques, &c. Par. 1821.—*Priestley's* Chart of Biography.—*Goodrich's* Blair's Outlines of Chronology is a useful little compend.

(*d*) *History and Biography.*—Dictionnaire Historique (de *Chaudon et Delandine*). 20 vols.—*Moss'* Manual of Classical Biography. 2 vols. 8.—*Adam's* Classical Biography.—*Mitford's* History of Greece. 8 vols. 8.—*Gillie's* History of Ancient Greece. 4 vols. 8.—*Müller's* History and Antiquities of the Doric Race.

8. Benefit as well as pleasure may be derived from works giving *philosophical reflections*, or elegant and *popular views*, on subjects embraced in classical study.—Such, e. g. as *F. Heeren's* Reflections on the Politics of Ancient Greece.—*F. Schlegel's* Lectures on the History of Literature.—*A. W. Schlegel's* Lectures on Dramatic Literature.—*Campbell's* Letters on the Greek Historians.

9. Among the very important aids in this study, are those which may be called *Histories of Greek Literature*, or Introductions to the history of Greek Literature, giving comprehensive notices of the Greek authors, their different

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works, and the various editions, translations, commentaries &c. The design of the sketch of Greek literature given in the present work, is to furnish the scholar with a help of this kind. But he will wish to be referred to others.

The most complete, although very deficient in method, is, *J. A. Fabricii* Bibliotheca Graeca. Hamb. 1790—1809 (Ed. by Theoph. Christ. Harles). 12 vols. 4to. There are many others more or less full. *Theoph. Ch. Harles* Introductio in historiam Linguae Graecae. Altenb. 1792-95. with Supplem. Jen. 1804, 1806. —*By the same*, Notitia brevior literaturae graec. Lips. 1812.—*Jo. Ernest. Imman. Walch*, Introductio in lingam Graecam. Jen. 1772.—*M. D. Fuhrmann's* Handbuch der klassischen Literatur. Rudolst. 1804—1810.—*By same*, Kleineres Handbuch, &c. Rudolst. 1823. 8.—*T. A. Rienäcker's* Handbuch der Geschichte der Griech. Lit. Berl. 1802.—*God. Ern. Groddek* Historiæ Graecorum literariae Elementa. Viln. 1811. A new ed. commenced, 1821.—Geschichte der Literatur der Griechen und Rœmen, von *G. C. F. Mohnike*. Greifsw. 1813. 8. considered an excellent abridgement.—*L. Schaaff's* Encyklopædie der klassischen Alterthumskunde. Magd. 1190. 2 Th. 8.—*F. Passow's* Grundzuege der Griech. und Rœm. Literaturgeschichte. Berl. 1816. 4.—*L. Wachler's* Handbuch der Gesch. der alten Literatur. Frankf. 1822. 8.

The work which will be most satisfactory of all to the Greek scholar, is Histoire de la Litterature Grecque &c. par *M. Schöll*. (Sec. Ed.) Paris, 1823. 8 vols. 8.—Prof. Anthon has made much use of it in his last edition of Lempriere's Classical Dictionary (1833), which the student may consult on the Greek and Latin authors with great advantage.

On translations and editions, also the following. *Degen's* Literatur der deutsch. Uebersetzungen der Griechen. Altenb. 1797. 2 vols. 8. Supplem. Erlang. 1801. —*F. A. Ebert's* allgemeines bibliographisches Lexicon. Lpz. 1821.—*Brüggemann's* View of the English editions, translations, and illustrations of the ancient Greek and Latin authors with remarks. Stettin 1797. 8. Suppl. 1801. 8. —*Renouard*, Catalogue de la Bibliotheque d'un Amateur. Par. 1819. 4 vols. 8. —*C. F. Debure* Bibliographie Instructive, ou Traite de la connoissance des livres &c. Par. 1763-82. 10 vols. 8.—*Brunet* Manuel du Libraire et de l'Amateur de Livres.—*G. Peignot*, Manuel du Bibliophile, ou traite du choix des livres. Dijon. 1823. 2 vols. 8.—*Dibdin's* Introduction to the knowedge of rare and valuable editions of the Greek and Latin Classics. (4th ed.) Lond. 1827. 2 vols. 8.

§ 8*. We shall now proceed to the history of Greek literature. The method pursued will be, to treat of the principal authors, classing them under the departments in which they were chiefly eminent, and ranging them in chronological order. Before noticing the authors in any department individually, a general view of the character and progress of that department will be given. In order to secure greater distinctness of conception, the whole extent of time included will first be divided into a few periods, which will be regarded in the general view of each department.

It will be most convenient to adopt the division of Schœll, in his History of Greek Literature, which has been already repeatedly quoted, and is the principal source from which the translator has drawn in the additions made to Eschenburg in this part of the work.

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The several Departments and principal Authors.

§ 9. The history of Greek literature embraces more than twenty-seven hundred years. In this long space of time many changes must have occurred in the circumstances of the people, which affected the character of their literature. The more obvious and remarkable of these changes may be selected to aid us in dividing the history into several periods. Some division of this kind is necessary to avoid confusion. *Six periods* may thus be readily distinguished.

The first is the period preceding, and terminating with, the capture of Troy, 1184 B. C. The proper history of Greece does not extend further back than to this event, so much is every thing previous darkened by the fictions of mythology.

The second period extends from the capture of Troy to the establishment of the Athenian Constitution by Solon, about 600 B. C. In this, Greek literature had its rise, commencing in poetry. Prose composition does not belong to the period.

The third period is from the time of Solon to that of Alexander, 336 B. C. During this period Grecian literature reached its highest perfection. But the liberty of Greece expired at the battle of Chæronea, and from that time her literature declined.

The fourth period, beginning with the subjection of Greece to the Macedonians, ends with her subjection to the Romans, by the capture of Corinth, 146 B. C. In this period genius and fancy ceased to be the peculiarity of the literature, and gave place to erudition and science.

The fifth period reaches from the fall of Corinth to the establishment of Constantinople as the seat of the Roman government, A. D. 325. During this period Greece was but a comparatively unimportant province of a vast Empire. Her literature also was thrown wholly into the shade by the lustre of the Roman, which enjoyed now its greatest brilliancy.

The sixth period terminates with the capture of Constantinople by the Turks, A. D. 1453. The Greek language was still in quite extensive and honorable use, but neither the people nor their literature were raised from their depression. After a succession of adverse events, Greek letters were at length driven from their last refuge in the east to a few seats of learning in Italy.

These periods may be designated by characteristic names, the *Fabulous*, the *Poetic*, the *Athenian*, the *Alexandrian*, the *Roman* and the *Byzantine*.

§ 10. In noticing the most important authors and prominent circumstances in the literary history presented in this vast field, the following order will be adopted. The *Poets* will take the first place; next we put the *Orators*; then successively, the *Sophists* and *Rhetoricians*, the *Grammarians*, the *Writers of Epistles and Romances*, the *Philosophers*, the *Mathematicians and Geographers*, the writers styled *Mythographers*, the *Historians*, and finally the *Authors on Medicine and Natural History*.

I.—Poetry and Poets.

§ 11. Among the Greeks poetry appeared much earlier than prose; indeed the literature of all ancient nations commenced with poetical composition. Moral and religious maxims, principles of social and political action, physical phenomena, wonderful events, and the praise of eminent men formed the chief subjects of the earlier Greek poetry. Probably addresses to the Deity, practical rules of conduct, proverbial sentiments and oracles were first clothed in verse. This was not originally committed to writing, but sung by the poets themselves, who often wandered as minstrels from place to place, and by living rehearsals extended the knowledge and influence of their own verse and that of others. It was not until eminent poets had sung, that the rules of poetry, in its several branches, could be formed, as they are necessarily drawn from observation and experience.

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§ 12. The Greeks received much of their civilization from Egypt and Phœnicia (P. I. § 40); something perhaps was derived from India; but it was in Thrace that the Greek muses first appeared. Here in Thrace the traditions of the most remote antiquity centre and lose themselves, ascribing to this country the origin of religion, of the mysteries and of sacred poetry. The mountains of Thessaly and the vicinity, Olympus, Helicon, Parnassus and Pindus became the sanctuaries of this poetry. Here the lyre and harp were invented. In Thessaly and Bœotia, provinces in later times destitute of men of genius and letters, there was scarce a fountain, river, or forest not invested with some interesting association. In a word the poetry, with which the civilization and literature of Greece commenced, came from the northern portions of the land. Tradition has preserved the names of several poets who lived, or originated in those regions as early as about 1250 or 1300 years before Christ. Among these were Linus, Eumolpus, Melampus and Thamyris.

North Amer. Review, Vol. xxi.—*Beck's* Allg. Welt und Volker Geschichte. I. 319.—*Heyne*, de Musarum religione ejusque orig. et caus. (in Comment. Soc. Gott. viii).

§ 13. The first Poets of Greece were at the same time musicians. Music and poetry were at first always united, or it may perhaps be more correctly said that music, song and dance together constituted poetry, among the Greeks. It is not easy to form an idea of their various melodies, but they must have been of a simple kind, and each sort of music seems to have had a particular sort of poetry attached to it. Music purely instrumental the early Greeks appear to have valued very little. The constituent branches of poetry, just mentioned, were important parts of education. The dance was soon separated, and became a distinct object of attention, which at length resulted in the practice of the various exercises comprehended under the broad name of the Gymnastic art. At length song also began to be distinguished from music, and poetry assumed shapes and forms less adapted for instrumental accompaniment.

On the origin and progress of Greek poetry, see *Schœll*, vol. i. Ch. 2.—*Sulzer's* Allg. Theorie der schœnen Kuenste, art. *Dichtkunst*, and *the references*.—Dissertation on the rise, union and power, the progressions, separations and corruptions of Poetry and Music, by *Dr. Brown*. Lond. 1763. 4.—Plan der Gesch. der Poesie, Bereds. Mus. Mahl. &c. unter d. Griech. von *C. E. L. Hirschfeld*, Kiel, 1770. 8.—*Creuzer's* histor. Kunst d. Griechen.—*F. Schlegel's* Hist. of Lit. Lect. 1.—*Heeren's* Reflections &c. Ch. 15.—*G. J. Vossius* de Vet. Poet. Graec. et Lat. temporibus. Amst. 1654. 4.—*Fr. Jacobs*, brief history of Gk. Poetry, in the *Charakt.* d. vornehmst. Dichter aller Nationen. Bd. 1.—*Hartmann's* Versuch einer allg. Geschichte d. Dichtkunst. Lpz. 1797.—*Fr. Schlegel's* Gesch. d. Poesie d. Griech. und Roemer. Berl. 1798.

§ 14. Poetry and music were from the earliest periods favorite pursuits or amusements of the Greeks, and their poetry assumed in the course of its history almost every possible form.

The first poetry was adapted to some instrumental accompaniment, and might be therefore properly enough included under the term lyrical used in a general sense. But as it consisted chiefly of hymns to the gods, or songs referring more or less to religious subjects, it may more properly be considered as a distinct variety, under the name of *sacred*.

Three of the most important forms of Grecian poetry were the *lyric*, the *epic*, and the *dramatic*, in each of which there were authors of the highest celebrity.

Other kinds, which are well worthy of notice, were the *elegiac*, the *bucolic*, and the *didactic*. The *epigram* and the *scolion* were distinct and peculiar forms. There were other varieties or names which may be explained in connection with those already mentioned or separately, as the gnomic, cyclic, erotic, and sillic.

On the division of poetry into different kinds, Cf. *J. J. Eschenburg's* Entwurf einer Theorie und Literatur der Schœnen Redekuenste, (4th ed.) Berl. 1817. 8. (Poetik § 7.)—*W. Schlegel's* Dramat. Lit. (vol. I. p. 38. Lond. 1815).—*Blair's* Lectures.

§ 15. (a) *Sacred poetry.* Under this may be included all that was produced antecedently to Homer, or what is often called antehomeric poetry. It is sometimes designated by the name of Orphic poetry, from the circumstance that Orpheus was one of the most eminent poets of the period and class here referred to. It has also been called the poetry of the Thracian school, as having its origin and seat chiefly in the region of Thrace and the vicinity.

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The general nature and subjects of this poetry, consisting, as has been mentioned, of hymns and religious songs, are such as suggest the name of sacred here applied to it. The poets probably united in their persons the triple character of bards (ἀοίδος), priest (ἱερεύς) and prophet (μάντις). The principal names which escaped oblivion were Linus, Olen, Melampus, Eumolpus, Thamyris, Tiresias, Orpheus, and Musæus. There are pieces extant ascribed to some of these, particularly to Orpheus and Musæus, but nothing probably that is genuine, except a few imperfect fragments.

Although, when we speak of the sacred poetry of the Greeks, we usually mean only the pieces ascribed to antehomeric writers, yet it should be remarked that the hymn (ὕμνος) in praise of the gods was not peculiar to that age. Hymns were composed by subsequent poets, but did not hold a specially prominent place, and are commonly included in the class of lyric productions. Several are ascribed to Homer. Callimachus, after the time of Alexander, wrote a number.

On the *Thracian school* &c. Cf. *North Amer. Rev.* vol. xxi p. 393.—On the Hymns of the Greeks, *Fr. d. Sneedorff*, de Hymnis veterum Græcorum. Hafn. 1786. 8.—*Souchay*, Dissertation sur les Hymnes des Anciens, in the Mem. de l'Acad. des Inscr. T. xviii. xxiv.—*Sulzer s* Allg. Theor. Art. *Hymne*. Cf. *Lowth's* Lects. on the Sacred Poetry of the Hebrews. Lect. 29.

§ 16. Among the productions comprehended in the sacred poetry, it is proper to notice the oracles, which were ascribed to the Sibyls. The name Σίβυλλα is commonly derived from Σιος (for Διος) and Βουλή, and was synonymous with prophetess. What the ancients have said of the Sibyls is obscure and perplexing. As many as ten are enumerated on the authority of Varro. A very high antiquity was assigned to some of them. A few fragments of the oracles ascribed to these are preserved. (See Schœll, Hist. I. Ch. ii). The eight books now extant, called the Sibylline oracles, are spurious, evidently fabricated since the Christian era.

What has now been mentioned constituted the whole literature of the Greeks antecedently to the Trojan war. There are indeed some works extant, ascribed to such personages as Hermes, Trismegistus, Horus, Zoroaster &c. But the time when they lived is a matter of dispute, and the works ascribed to them are the fabrications of later periods.

On the Sibylline Oracles, see *Fabricii* Bibl. Græc.—*Onuphrius* de Sibyllis, in the work, Sibyl. Orac. a *J. Opsopaeo* cum latina interpretatione S. Castallionis. Paris 1607. 8.—*J. Voesius* de Sibyllinis aliisque quae Christi nat. præcess. Oraculis. Oxf. 1680.—*Lud. Prateus*, in his Juvenal, not. Sat. 3.—*D Blondell*, De Sibylles &c. Charent. 1652. 4.—The most complete edition of the *Sib. Or.* is that of *Gallaeus*, (gr. et lat.) Amsterdam, 1689. 4.—In 1817, *A. Mai* published a 14th book, of 334 verses, from a manuscript discovered by him in the Ambrosian Library at Milan.—Respecting Hermes, Zoroaster &c. Cf. *Harles* Brevior Notitia Literat. Græc. Lips. 1812. 8. p. 12.—*Schœll*, Hist. Litt. Gr. Liv. V. Ch. 22. Liv. iii. Ch. 10.

§ 17. (*b*) *Epic poetry.* As the poet gradually lost the sacred and mystic character, with which he had been invested, poetry assumed more of the epic form. It aimed more to interest and amuse the multitude, who gathered around the wandering minstrel, especially at festivals and shows, to hear his song and tale. The minstrels bore the name of Rhapsodists (Ῥαψῳδοί). Their songs partook more of the nature of narratives than those of the religious bards. They freely indulged in fiction; a new term was soon introduced, expressive of this; they were said to *make* their pieces (ποιεῖν, ποιητης); while the former were only said to sing (ᾄδειν, ἀοίδος). They were not restricted in the choice of subjects. They clothed in new and exaggerated forms the oldest recollections and traditions; they rehearsed the genealogy of the gods, the origin of the world, the wars of the Titans and the Giants, the exploits of the demigods and heroes.

The poets were numerous after the time of the Trojan war. They brought to its perfection hexameter verse, which had been employed by preceding bards; and from this time it was restricted chiefly to epic poetry.

§ 18. All the poets of this class were wholly eclipsed by Homer, who is justly styled the father of epic poetry, and who remains to this day acknowledged prince of epic poets. It is a remarkable fact, that the Homeric poems were the principal foundation of the whole literature of the Greeks. Yet it is supposed

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by many that they were not committed to writing until the time of Solon and Pisistratus, at the close of the second or beginning of the third period before mentioned (§ 9). They were then collected into a body, and constituted the first production that circulated among the Greeks in a written form. It was a splendid model, and received with high and lasting admiration by every class of the people. The influence of these poems in Greece is beyond calculation. 'From Homer,' says Pope, 'the poets drew their inspiration, the critics their rules, and the philosophers a defence of their opinions; every author was fond to use his name, and every profession writ books upon him till they swelled to libraries. The warriors formed themselves upon his heroes, and the oracles delivered his verses for answers.' Cf. § 50 (4).

§ 19. The history of Grecian epics ends, as it begins, essentially, with Homer. The only poet near his time who has enjoyed much celebrity is Hesiod, who wrote in hexameter, and is usually ranked among the epic poets, although his principal work belongs rather to the didactic class. There is a story of a poetical contest between Hesiod and Homer, in which the former bore away the prize, but it is a fabrication, and the tradition, on which the story was founded, probably grew out of a conjectural comment on the passage of Hesiod, where he alludes to a prize gained by him at Chalcis, but says nothing of Homer.

§ 20. During the whole of the third period into which we have divided the history of Greek literature, from Solon to Alexander, we do not find a single epic poem. The Perseid of Choerilus is lost, and if extant would not secure its author a rank above his contemporaries in the class of later Cyclic poets. In other departments poetry flourished in the highest degree; but in this Homer had closed the path to glory.

In the next period, the Alexandrine age, we meet with but one name of any celebrity, Apollonius Rhodius, author of the Argonautics, who flourished about 200 years B. C. Three other epic poets are mentioned, belonging to the same age, Euphorion of Chalcis, Rhianus of Bene in Crete, originally a slave, and Musæus of Ephesus, who lived at Pergamos. Each is said to have written several poems; which are wholly lost. (Schœll. Hist. L. IV. Ch. 30.)

In the fifth period, from the supremacy of the Romans B. C. 146, to the time of Constantine A. D. 325, there were several didactic poems in hexameter, but not an epic appeared.

In the last period, after the seat of empire was removed to Constantinople, there was a crowd of inferior poets or verse makers, hanging about the court. Many performances were composed in hexameter. The principal that can be called epic are the Dionysiacs of Nonnus, and the Paralipomena of Quintus Calaber, which, although some critics have highly praised them, will be read but very seldom. The Destruction of Troy by Tryphiodorus may also deserve to be named.

For references on Epic Poetry in general, and on that of the Greeks, consult *Sulzer's* Allg. Theorie, Art. *Heldengedicht.*

§ 21. (*c*) The *Cyclic poets*, and the *Homeridæ*. Although there was no great epic poet after Homer, there were many, who imitated his manner, and sang of the same or similar subjects. Some of these, perhaps most of them, were Rhapsodists, who publicly rehearsed portions of Homer and other poets, as well as their own verses. This led to the composition of the pieces called sometimes hymns (ὕμνοι) being addressed to some deity, and also proems (Προοίμια) because they were a sort of introduction to the rehearsal which followed. The Rhapsodists who chiefly rehearsed or imitated Homer, have been called *the Homeridæ*. (Schœll, Hist. L. II. Ch. IV.) But to all these poets, as a class, the term *Cyclic* was applied by the ancient grammarians. The name is derived from κύκλος, a circle, and was given, because their poetry was confined to a certain round or cycle of subjects and incidents. Their performances were of the epic character, but are almost totally lost. The cycle of subjects treated of by them included the whole extent of Grecian story, real and fabulous, from the origin of the world down to the sack of Troy. They are sometimes called the poets of the epic cycle; and have been divided into two classes, such as treated of the mythology and legends anterior to the Trojan war, termed poets of the *Mythic Cycle*, and those who treated of the various incidents connected with that war from the decision of Paris to the death of Ulysses, termed poets of the *Trojan Cycle*.

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It is easy to perceive how the term cyclic should obtain its metaphorical sense of a *monotonous* and *spiritless* author.

The Cyclic poets are interesting to us chiefly from the fact, that they furnished the sources whence subsequent poets drew their materials. Virgil and Ovid are said to have borrowed largely from those authors.

There were several poets in the period between Solon and Alexander, who treated of subjects belonging to the epic cycle, and are sometimes called the later Cyclic poets (Schœll L. III. ch. 15). In the last period also of Grecian literature the poets, who are called epic, are rather mere imitators and copiers of the Cyclic tribe, and might be classed with the same, as, e. g. Quintus Calaber, Tryphiodorus and Tzetzes.

See *Heyne* Excurs. 1 ad Aen. II.—*Fabricii* Bib. Graec. I.—*Schœll*, L. II. Ch. 4.—*Schoartz*, Dissertationes selectae [ed. Harless]. Erlang. 1778.—*Bouchaud*, Antiquites Poetiques, ou Dissert. sur l. Poetes cycliques, Par. 1799. 8.—*Dodwell* de Cyclis.—The chief original source of information is a passage taken from Proclus; see Bibliothek d. Alt. Lit. und Kunst i. 66.—*Photii* Bib. ed. Schott. p. 999.

The names and works of two or three of these poets are given on the Iliac Table; this is a tablet of marble on which the capture of Troy and events connected with it are represented by little figures in bas-relief with names added. It was found among the ruins of an ancient temple on the Via Appia, and is preserved in the Museum of the capitol at Rome. Its date is not known, probably not before the time of Virgil. See *Montfaucon*, Antiq. Expl. T. IV.

On the Rhapsodists, Cf. *Sulzer's* Allg. Theorie, vol. ii. p. 561.—*Coleridge*, Introduction to Study of Greek Poets. (p. 45. Philad. 1831.)

§ 22. (*d*) *Lyric Poetry.* It has already been remarked that in the earliest poetry of Greece, music and song were united. The hymns and other mythic pieces of the sacred poetry were adapted to some instrumental accompaniment. The rehearsals of the Rhapsodists and epic minstrels were not without the music of the harp or lyre, employed at least in proems and interludes.

But the poetry distinctively called lyric originated later. It commenced probably in odes sung in praise of particular gods, partly addressed to them like hymns, and partly recounting their deeds. Of these there were many varieties, as the *Παιών*, an ode to Apollo originally, afterwards to any god; *Ὑπόρχημα*, a song accompanied with dancing as well as music; *Διθύραμβος*, an ode in honor of Bacchus. There was also a class of songs, called *Προοδία*, used on festivals and in processions, as the *Δαφνηφορικὰ* sung by virgins bearing laurel branches in honor of Apollo, *Τριποδηφορικὰ* sung when the sacred tripods were carried in procession, *Ὀσχοφορικὰ* sung by youth carrying branches and clusters of the vine in honor of Minerva. There were odes giving thanks for deliverances, especially from epidemics, *Ἐπιλοίμια*, and others supplicating help and relief *Ἐυκτικὰ*. Diana was celebrated in the songs called *Ὀυπίγγα*, Ceres in the *Ἰουλοι*, Bacchus in the *Ἰωβάχοι*, Apollo in the *Φιλιλιάδαι*.

§ 23. But lyric song was not confined to the praises of the gods and to religious festivals. The enthusiasm awakened by the revolutions in favor of liberty burst forth in effusions of lyric poetry. The tumult and excitement of republican contests and hazards seem to have been congenial to its spirit. It admitted a free license and variety of metres, and was suited to every imaginable topic that could awaken lively interest. It was shortly extended to almost every concern of life, and the weaver at the loom, the drawer of water at the well, the sailor at his oars, and even the beggar in his wanderings, had each his appropriate song, and, so generally was music cultivated, they could usually accompany it with the lyre.

Accordingly we find numerous species of songs spoken of in the classics. Odes to heroes were of three varieties, the *Ἐγκώμιον* proclaiming the deeds, *Ἐπαινὸς*, the virtues, and *Ἐπινίκιον*, the victories, of the person celebrated. There were different forms of nuptial odes; the *Ὑμεναίοι* and *γαμήλια* sung at the wedding, *ἁρμάτεια*, in conducting the bride home, *ἐπιθαλάμια*, at the door of the bedchamber. The *Ἴαμβος* was a sort of bantering satirical song; the *παίγνια* were of a similar but more sportive and loose cast. The *παιδικὰ* and *παρθένια* were sung by choirs or companies of boys and virgins. The *ἰριδισώναι*, *χελιδόνια* and *κορωνίσματα* were songs of mendicants. Finally without enumerating any more, it may be remarked that Ilgen has pointed out about thirty different kinds, in a treatise on the conviviai songs of the Greeks (§ 27).

C. D. Ilgen, *Σχολια*, h. e. carmina conviv. Graec. Jen. 1798. 8.—*Burette* Mem. sur la Musique Ancienne, in Mem. de l'Acad. des Insc. T. xi. xiv. and others.—Cf. *Fuhrmann*, Kleineres Handbuch zur Kentniss griech. und rœm. class. Schriftsteller. Rudoldst. 1823. p. 113.

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§ 24. It has been observed that lyric poetry allowed a great variety of metres. Many of these were afterwards distinguished by the names of the lyric poets supposed to have invented them. A great license was also indulged in the form of the stanzas or strophes in which the lyric pieces were composed, both as to the number of verses or lines included in them and the order or succession of lines of different metres. The earliest and simplest form of strophe consisted of two lines or verses of different metre. The second form seems to have included four verses, consisting of at least two metres, used by Alcæus, Sappho and Anacreon. But strophes of a more artificial composition were employed by Alcman and Stesichorus. Those of Pindar and such, as are used in the choral parts of tragedy, exhibit the greatest art in their construction.

On the metres and strophes consult Hermann and Seager cited § 7. 4. (*h*).

§ 25. Lyric poetry began to flourish at the close of the second period we have pointed out, from the Trojan war to Solon, and after epic had reached its height. The most ancient of these lyric poets as distinguished from the mythic, epic and cyclic poets, whose name is recorded, was Thaletas of Crete, induced by Lycurgus to remove to Sparta. (See Plutarch on Lycurgus.) Archilocus, Alcman, Alcaeus, and Sappho flourished just before Solon, or about the same time, and were all celebrated among the ancients, particularly the first and last of them; but we have nothing of their writings except a few fragments.

In the next period, between Solon and Alexander, lyric poetry was cultivated with increasing ardor, and splendid success. Simonides, Stesichorus and Bacchylides are mentioned with praise. Many other names of less note are also preserved, as Lasus, Hipponax, Ibycus, Pratinas, Asclepiades, Glycon and Phalæcus, Melanippides, Timotheus, Telesthes, and Philoxenes. Several poetesses also adorned the circle of lyric authors in this age, as Erinna, Myrtis, Corinna, Telesille, and Praxilla. But it is not from any of the writers we have named, that the lyric poetry of the Greek derives its high reputation among modern scholars; for of all their works almost every thing has perished; a loss which some of the mutilated portions remaining cause us much to regret.

Time has been more sparing in reference to the performances of two other poets, to whom the judgment of all has ascribed the palm of pre-eminent excellence in lyric verse, Anacreon and Pindar. Each of these excels, yet their characteristics are totally opposite. Anacreon sings of women and roses and wine; Pindar of heroes, of public contests, of victories and laurels. The one melts away in amatory softnesss; the other is ever like the foaming steed of the race, vaulting in the pride of conscious strength, or the furious war-horse, dashing fearlessly on, over every obstacle. Under these masters Grecian lyrics were advanced to their greatest perfection.

§ 26. The ancients speak of nine as the principal lyric poets, viz. Alcman Alcæus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Pindar and Bacchylides. It will be observed that all these have been already mentioned. The age of Pindar completes essentially the history of lyric poetry in Greece, as that of Homer does the history of epic. No eminent genius appears after him.

In the next period, after the time of Alexander, we hear of two or three poetesses, as Anyta, Nossis, and Mœro; and some of the poets at Alexandria wrote lyrical pieces, as Philetas, Lycophron, and Callimachus. But after the Roman supremacy we shall scarcely find a strictly lyrical production noticed in the fullest detail of Grecian poetry.

On the subjects and varieties of Lyr. P. see *Eschenburg's* Entwurf Einer Theor. u. Lit. d. schœn. Redekunste. VII.—On the general character and history of Gk. lyr. P. see Pref. to *Dacier's* Trans. of Horace.—*M. de la Nauze*, sur les chansons d l'ancienne Grece, in *Mem de l'Acad. des Inec.* T. IX.—*Burney's* Gen. History of Music, Lond. 1776. 4.—Mem. Histor. sur la chanson en gen. et en part. Francoise, par M. *Meusnier de Querlon*. Par, 1765. 3 vol. 8. Histor. Ess. on the Orig. and Prog. of National Song. pref. to Select coll. Eng. Songs. Lond. 1783. 3 Vol, 8.—*Sulzer's* Allg. Theorie. Artic. *Ode, Lied* &c.

§ 27. (*e*) The *Scolion* (σκολιον ἄσμα). This was a species of poetry, which appeared before the time of Solon, and flourished especially in the period between him and Alexander. It was nearly alied to lyric poetry, or more properly speaking was only a peculiar form of it, consisting of little songs, designed for social purposes, and particularly used at banquets and festive entertainments. The

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word employed to designate it, σκολιόν, has troubled the grammarians. It properly signifies some thing crooked or distorted (*detorne*), and evidently indicates something irregular in the poetry, to which it is applied. The question has arisen wherein consisted the irregularity?

According to Suidas, the Greeks had three modes of singing at the table. *First*, all the guests forming a joint chorus chanted a paean accompanied with the harp, in honor of some god. *Then*, the harp was passed from guest to guest, beginning with the one occupying the chief place, and each was requested to sing some morceau or sonnet from Simonides, Stesichorus, Anacreon or other favorite author. If any one declined playing, he might sing without the harp, holding in his hand a branch of myrtle. There was a *third* manner, which required absolutely the accompaniment of the harp, and something of the skill of an artist. Hence the harp did not pass in order from guest to guest, but when one performer had finished some couplets, he presented the myrtle-branch to another qualified to continue the song and music. This one, having completed his part in turn, gave the branch to a third, and so on. Along with the myrtle was presented also to the singer the cup or vase, which from this practice gained the name of ᾠδός. From this mode of passing the harp in an irregular manner, the poem thus recited was termed σκολιον.

Plutarch on the other hand states that the scolia were accompanied with the sound of the lyre; that this instrument was presented to each guest and those who were unable to sing and play could refuse to take it; he adds that the σκολιον was so called because it was neither common nor easy. But he gives also another explanation, according to which the myrtle branch is represented as passing from couch to couch in the following way; the first guest on the first couch passed it to the first on the second couch and he to the first on the third; it was then returned to the first couch, and the guest occupying the second place there, having sung and played, passed it to the second on the second couch, and thus it went through the whole company. From this crooked manœuvring the songs of the table were called σκολιά.

These explanations are too subtile to be perfectly satisfactory. It seems much more simple to suppose the name to have referred originally to the irregularity of metre, in which respect the scolion seems to have had unlimited license.

The subjects of these songs were not always the pleasures of the table and the cup. They often treated of more serious matters, including sometimes the praise of the gods. Songs for popular use, and those designed to enliven manual labor and domestic care, as those of shepherds, reapers, weavers, nurses &c. went under the common name of σκολιά.

The earliest known author of scolia, or according to Plutarch the inventor of music adapted to them, is Terpander, of Antissa in Lesbos, who lived about 670 B. C. Other authors of such pieces are recorded; as Clitagorus the Lacedæmonian, Hybrias of Crete, Timocreon of Rhodes. Archilochus, and other lyric poets composed pieces which belong to the class here described.

See *M. de la Nauze, Burette and Ilgen*, (cited §§ 23, 26), especially the latter.—*H. H. Cludius*, von den Skolion der Griechen, in Bibl. d. alt. Litter. u. kunst. No. 1.—*Schœll.* Hist. Lit. Gr. L. II. Ch. 5.

§ 28. (*b*) *Elegiac Poetry.* The origin of elegiac poetry was an ancient theme of dispute if we may credit Horace; *Quis tamen exiguos elegos emiserit auctor, Grammatici certant, et adhuc sub judice lis est.* 'It appears,' says Schœll, 'that the grammarians of Alexandria (for to these Horace doubtless alludes) raised this question from their confounding times and terms. The matter becomes clear, when we give to terms their proper meaning. It is necessary to distinguish between the ancient ἐλεγεία of Callinus, and the later ἔλεγος, the invention of which has been attributed to Simonides. The first was merely a lyric piece, particularly a war-song, composed of distichs with hexameter and pentameter alternating, the original form of Ionian lyrics. The word ἔλεγος (from ἔ, alas! and λέγω) signifies a lamentation, and any lyric poem on a mournful subject was so termed. The Attic poets, when they sung on a mournful theme, employed the distich of alternate hexameter and pentameter, which had been previously used in the war-song. It was now that this distich received the name ἐλεγεία, from the new class of subjects to which it was applied, for it was not originally so called, but went by the general name of ἔπος, afterwards restricted to heroic verse. The term was therefore the name of a kind of metre or strophe rather than a kind of poetry. The grammarians overlooking this called the two kinds by the name of elegy, because the metre was the same in both.

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Callinus of Ephesus is regarded as the author of the first poem composed in elegiac metre. He is commonly supposed to have lived about 684 B. C. Others place him much earlier. The fragment ascribed to him is part of a song stimulating his compatriots to fight valiantly against their enemies the Magnesians. Tyrtæus is next in time, immortalized by his songs composed for the purpose of rousing and encouraging the Spartans in a war with Messenia.

§ 29. The first example of the new application of the elegiac metre (i. e. to mournful themes), is said to have been given by Mimnermus of Colophon in Ionia, about 590 B. C. The few verses remaining of him breathe a sweet melancholy, deploring the rapid flight of youthful days, and the brevity and ills of human life (see Dalz. Græc. Maj. vol. ii).

But Simonides is considered as the inventor of the proper elegy, although he neither devised the metre, nor first applied it to topics of a saddening cast; but it was after Simonides that the name ἔλεγος was given to a poem of considerable size in distichs of hexameter and pentameter. Most of his pieces which are preserved are, however, epigrams rather than elegies. Antimachus a lyric poet, Euripides the tragic writer, and Hermesianax are mentioned among the authors of elegies in the period now before us, between Solon and Alexander.

In the next period the only elegiac writer of any importance was Callimachus; although Alexander the Ætolian and Philetas of Cos are named. Callimachus was much admired and imitated by the Romans. After him elegiac verse does not appear to have been cultivated at all among the Greeks.

In conclusion, very little of the Greek elegiac poetry remains to us, but some of the fragments we have are in strains peculiarly soft and sweet.

On the origin of Gk. el. P. see *J. Val. Franckii* Callinus s. quaest. de orig. carm. el. tractatio. Alton. 1816. 8.—*C. A. Bottiger's* Abh. ueber d. Fabel vom Marsyas, in Wieland's Attisch. Museum. B. I. St. 2.—*Schell*, H. Gk. Lit. L. II. Ch. 5.—On Gk. el. P. generally, *Fraguier*, Mem. sur l'elegie Gr. and Lat in the Mem. de l'Acad. des Ins. (T. VIII. ed. d'Amst.)—*Souchay*, Discours sur les Elegiaques grecs, in the Mem. d l'Acad &c. T. VIII.—*Eschenburg's* Entwurf (cited § 14) p. 165.

§ 30. (*g*) *Bucolic* or *Pastoral Poetry*. This species of poetry is supposed to have taken its rise from the rustic songs of Sicilian shepherds. Its invention is ascribed to a certain Daphnis, who lived in the early fabulous ages, and enjoyed the reputation of a divine descent, while he pastured his flocks at the foot of Mt. Ætna.

But Theocritus, belonging to the Alexandrine age of Grecian literature, may be considered as the father of bucolic song. The Idyl had not been cultivated by any writer before him. This term, from εἰδύλλιον, signifies a little picture, a representation in miniature, a delicate piece of poetical drawing. The Greek Idyl does not seem to have been confined to any one topic exclusively, yet was chiefly employed in representing the scenes of pastoral life. Its external form was marked by the use of the Hexameter verse and the Doric dialect. Theocritus carried it to a high degree of perfection, and in pastoral poetry, no poet, ancient or modern, has surpassed him.

In fact, Greek bucolic poetry begins and ends with Theocritus. Two other poets belonging to the same age, viz. Bion and Moschus, are commonly ranked in the class of bucolic or pastoral writers. But neither of them is considered as equal to Theocritus, and the subjects and scenes of their poetry have more of the lyrical or mythological than of the pastoral character.

On pastoral poetry in general, see Disc. sur la nat. de l'eclogue par *Bern. de Fontenelle*. P. 1688. 8.—Diss. sur la Poes. past. &c. par *Ch. Cl. Genest*. Par. 1707. 12.—Ess. sur la Pastorale, von *Florian*, preface to his Estelle, Par. 1788. 12.—*Pope*, Disc. on past. poetry, in Tomson's Miscell. Lond. 1707. 8.—The Guardian No. 28, 30, 32.—*Newberry*, Poetry on a new plan. Lond. 1762. 8.—Blair's Lectures.

On Greek pastoral poetry, see Disc. sur les anc. Poet. bucol. de Sicile, par *Al. Goulley de Bois Robert*, in Mem. de l'Acad. d. Inse.—Hist. du Berger Daphnis, by *Jacq. Hardion*, in the same, Mem. &c.—*Warton*, de poesi bucolica Graec. pref. to his ed. of Theoc. Oxon. 1770.—Arethusa, oder die bukolisch. Dichter des Alterthumes. Berl. 1806-16. 2 Bde. 4.—*Schoell*, Hist. Gr. Lit. L. IV. ch. 33.—*Mueller's* Dorians B. iv. ch. 6. § 10.

§ 31. (*h*) *Didactic Poetry*. In this form of poetry the literature of the Greeks was not peculiarly rich. The objects, which didactic poetry has in view may be included under two heads; it aims to give instruction either in what pertains to morals, or in what pertains to science or art. In the earliest speci-

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men of didactic poetry among the Greeks, the works and Days of Hesiod, there is a combination of both; the first book chiefly consisting of moral precepts, and the second of rules of husbandry, concluding however with a repetition of precepts on the conduct of life. This production belongs to the period before Solon.

The next productions, which we meet in the account of Grecian didactic poetry, consist wholly of moral precepts or sentences (γνῶμαι). From this circumstance, the writers have been called *Gnomic* poets. The poetry consists of pithy maxims, expressed with brevity and force. The metrical form may have been chosen principally for the sake of memory. Pythagoras, Solon, Theognis, Phocylides and Xenophanes, are the chief among the Gnomic poets. Fragments remain ascribed to each of these; not all, however, considered genuine, especially the Golden Verses of Pythagoras, and the Exhortation of Phocylides.

There was a peculiar species of composition, to which it may be proper here to allude, as another form of didactic poetry, viz. the fable or apologue (ἀπόλογος and λογος). The most ancient Greek fables are two or three ascribed to Archilochus and Stesichorus, and one found in Hesiod (Schœll H. Lit. L. III. ch. 9). The most celebrated fables are those of Æsop, who lived in the age of Solon. They were probably composed in prose. Socrates translated some of them into verse. They were collected in a body by Demetrius Phalereus, and a translation of them is said to have been made about the same time into elegiac verse. In the age of Augustus they were translated into the verse called Choliambics, by Babrius. This metrical version is supposed to have been the basis of the modern copies, which are in prose and belong perhaps more properly to the subject of philosophy.

On the Greek Gnomic Poetry, see *Meiner's* Gesch. d. Wissenschaften in Griechenland u. Rom. Lemgo 1781. 8.—*Heyne*, pref. to Sentent. vetustiss. Gnom. poetarum Op. Lips. 1776. 2 vols.—Ἡθικὴ Ποιησις s. Gnomici Poet. Gr. ex ed. Brunkii. Argent. 1784. 8. § 47.

On the apologue or fable generally, see *Eschenburg*, Entwurf, p. 94.—*Gellert* Diss. de Poesi Apolog. eorumque scriptoribus, Lips. 1744. 4.—Sulzer's Allg. Theor. art. *Fabel.*—*Lessing's* Abhandlungen, in his vier Buechern æsopisch. Fabeln. Berlin, 1777. 8.—On the Greek fable, *J. M. Heusinger's* Dissert. de gr. Aes. Fabulis. Ger. 1741. 8.—*Eschenburg* Entwurf &c. p. 102.

§ 32. The Alexandrine age presents several didactic poets. The first in chronological order were two Sicilians, Dicæarchus and Archestratus. The former wrote, in iambic verse, a geographical description of Greece. He was a disciple of Aristotle, and left also some philosophical pieces. The latter traversed many lands examining the subject of human food and nourishment, and gave the result of his experience and research in a poem entitled *Gastrology*. At the very close of the period was Nicander, of Colophon, or of Aetolia according to others. His poems, called Θηριακὰ, relating to venomous bites, and Ἀλεξιφάρμακα relating to other poisons, have more of poetic elegance than of scientific merit. His Georgics and Metamorphoses (ἑτεροιούμενα), both lost, are said to have furnished hints to Virgil and Ovid.

But the first place in point of excellence belongs to Aratus, who flourished at the Macedonian Court, about 270 B. C. His astronomical poem is highly commended by the ancients. Cicero translated it into Latin verse. Aratus is the poet quoted by Paul before the Areopagus (Acts, 17. 28).

In the next period, after the capture of Corinth, B. C. 146, there were also several writers belonging to the class now under notice; but none of them of much celebrity. Among the principal were Babrius or Babrias and Oppian. The former has been already mentioned as author of a metrical version of the *apologues* of Æsop. The latter wrote on *fishing*, and *hunting*; a third poem, not extant, on *fowling*, is also ascribed to him. The following are likewise mentioned; Apollodorus of Athens who wrote a poetical *chronology* (Χρονικὰ) and a *description of the earth* (Γῆς περιοδος); Scymnus of Chios, and Dionysius of Charax, authors each of a *Voyage of the world* (Περιήγησις οἰκουμένης); Heliodorus author of a poem entitled Ἀπολυντικὰ; and Marcellus of Sida, in the time of the Antonines, who wrote a poem in 42 books on *medicine* (Βιβλία ἰατρικὰ).

After the seat of the Roman government was changed, there were, as has been mentioned, numerous inferior poets. Several of them would fall into the class of didactic poets, but they scarcely deserve to be named. Among them were Naumachius, author of a poem on astrology, Dorotheus, author of a poetical

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treatise on triangles, and another on the places of the stars, and Manuel Philes who wrote on the peculiarities of animals (*Περὶ ζώων ἰδιότητος*).

On didactic poetry in general see *Eschenburg*, Ent. &c. V.—*Marmontel*, Poetique T. II. ch. 22.—*Racine*, Reflex. sur la Poesie. ch. 7.—*Warton's* Diss. on Did. Poet. (pref. to trans. of Virgil).—Essay pref. to Dryden's trans. of Virg. Georg.—*Sulzer's* Allg. Theor. art. *Lehrgedicht*.—On the Greek didactic poets, *Manso's* Abh. in the Nachtr. zu Sulzer, B. iii. 49, & vi. 359.—*Schoell*, Hist. Litt. Gr. L. iii. ch. 8, 9. L. iv. ch. 32. 52. L. vi. ch. 74.

§ 33. (*i*) *Erotic Poetry.* Under this denomination are included such poetical performances as refer particularly to the subject of love. It is sometimes applied to a class of lyrical pieces, which were of an amatory character (*ἐρωτικὰ μέλη*). Alcman, or Alcmæon who lived at Sparta about 670 B. C. is regarded as the father of erotic poetry in this sense of the phrase. Most of his poems were of the class called *παρθένια*, or praises of virgins. His songs were very popular with the ancients, and were sung by the Spartans at table with those of Terpander. Alcæus, Sappho, and Anacreon wrote pieces of the same description.

But the term *erotic* is generally applied by critics to another class of writings; viz. several productions of a later period, chiefly in prose, which had something of the nature of novels, or modern works of fiction. They were truly a species of romance, and properly therefore may be noticed as a distinct branch of literature. In this place we shall speak only of such authors as wrote in verse. There were three writers in the period after Constantine the great, who composed poems, which may be justly ranked among the performances here described. The most eminent of them was Theodorus Prodromus a learned philosopher and theologian, in the beginning of the twelth century, author of a great variety of poetical pieces. 'Scripsit carmina,' says Harles, 'invita autem Minerva.' The principal was his romance, in iambic verse, entitled the loves of Rhodanthe and Dosicles. The other two were Constantine Manasses, and Nicetas Eugenianus; both lived about the same time with Prodromus. The work of the former, the loves of Aristander and Callithea, is nearly all lost; that of the latter, the loves of Drosilla and Charicles, in nine books, is extant. They were both in the verse called *political*.

Schoell, Hist. Litt. Gr. L. II. Ch. 5. L. Ch. 74.—'On appelle *politiques* des vers de quinze syllables, dans lesquels on n'observe pas la quantite; ils ont la cesure apres la huitieme syllable, et l'accent sur l'avantderniere.' Cf. *Herman* L. II. c. xxix. 16.

§ 34. (*k*) *The epigram.* The term *ἐπίγραμμα* originally signified merely an *inscription*, and from this use the poetry so called derived its prevailing character. The Greek epigram served for a motto on a pillar or an offering to a god, an explanation or memento under a painting, a panegyric on a statue or a monument, an epitaph on a grave-stone. Of course we could not expect it to be strikingly marked by that smartness of manner and sharpness of wit and point which modern taste demands. It usually expressed a simple idea, a sentiment, a reflection, a regret, a wish, inspired by the accidental sight of a monument, an edifice, a tree or other object, or awakened by the recollection of something agreeable, melancholy, or terrible in the past. Here we propose to mention some of the authors of different ages to whom epigrams are ascribed.

A few are referred to the time antecedent to Solon. Those ascribed to Homer are the most ancient, but their genuineness is doubted. One worthy of its reputation bears the name of Æsop.

There are various epigrams belonging to the two periods between Solon and the Roman supremacy, some said to be from the most distinguished authors. Indeed most of the poets, it is probable, composed occasionally these little pieces. Anacreon, Erinna, Æschylus, Euripides, and especially Simonides of Ceos may be named. The latter defeated Æschylus in competition for the prize inscription at Thermopylae.

A single epigram is referred to Socrates; one to Thucydides; thirty to Plato, but without foundation. Three by the painter Parrhasius are preserved by Athenæus.

The Alexandrine age abounded in epigrammatists; more than thirty are enumerated. The most eminent were Callimachus, and Leonidas of Tarentum. The latter left a hundred epigrams, in the Doric dialect, among the best that are preserved.

In the next period the number of epigrammatists was still larger; above forty

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writers are named between the fall of Corinth and the time of Constantine, and a great number of their pieces are extant. Among them is the poet Archias, less celebrated for his own productions than by the oration of Cicero in his behalf. Diogenes Laertius the biographer also has a place here. We have the largest number of pieces from Meleager and Lucilius. The latter, a contemporary of Nero, published two books of epigrams, of which more than a hundred remain, chiefly of a satirical cast. Some of the emperors amused themselves in writing poetry of this description; we have several pieces from Adrian, and one from Trajan. In this period, collections of epigrams began to be compiled and published under different titles. They are now called Anthologies, and will be described in the next section.

After Constantine it was chiefly in the epigram, that the poets labored or gained any distinction. Between forty and fifty different writers are mentioned, pagan and christian. The more eminent among them were Gregory Nazianzen, Paul Silentarius, the consul Macedonius, and Agathias of Myrinna.

Besides the epigrammatists that have been now alluded to under the different periods of Greek literature, the Anthologies contain the names of nearly one hundred others, whose epoch has not been ascertained.

On the Greek epigrams see *Lessing's* vermischt. Schrift. Th. I.—*Herder's* zerstreute Blætter. Gotha 1785, 6. Samml. I II. *Franc. Vavassor* de Epigrammate in his Opp. Amst. 1709. fol. Hist. Possess Gr. brevioris, ad Anacr. usq. ad Meleag. ex. Anthol. Gr. adumbrata. *C. G. Sonntag.* Lips. 1785. *Schœll*, L. III. Ch. 16, L. IV. Ch. 51. L. VI. Ch. 72.

§ 35. *Anthologies.* The Greek Anthologies (*Blumenlesen*) are collections of small poems, chiefly epigrams, of various authors. Many of the pieces are remarkable for their beauty and simplicity in thought and their peculiar turns of expression. These collections began to be compiled during the decline of Greek literature. Several of these collections were made before the fall of Carthage, but seem to have been formed with more reference to the historical value of the inscriptions than to their poetical merit. The collection of Polemo Periegetes was of this early class, which are entirely lost. Next to these the first of which we have any knowledge was made by *Meleager* of Gadara in Syria, nearly 100 B. C. It was entitled Στέφανος, the *crown* or garland, and contained the better pieces of forty-six poets, arranged alphabetically. The next was by Philippus of Thessalonica, in the time of Trajan, with the same arrangement. A little after, under Hadrian, about 120 A. D. a collection of choice pieces was formed by Diogenianus of Heraclea. About one hundred years later Diogenes Laertius gathered a body of epigrams composed in honor of illustrious men; from the variety of metres in them, it was styled Πάμμετρον. In the second or third century Strato of Sardis published a compilation including most of the poets embraced in the anthology of Meleager, and some of those embraced in the work of Philippus, together with several others. It was entitled Παιδικὴ Μοῦσα. But that which may be considered as the third Anthology was published in the sixth century by *Agathias* of Myrinna, who has already been named as one of the more eminent epigrammatists after the time of Constantine. This bore the title of Κύκλος, and consisted of seven books, into which the pieces were distributed according to their subjects. In the tenth century a fourth collection was made by Constantine *Cephalas*, of whom nothing else is known. In preparing it he made use of the preceding compilations, especially that of Agathias, but inserted also pieces of ancient authors not introduced in them. The epigrams and other pieces are arranged according to subjects in fifteen sections. Finally in the fourteenth century, Maximus *Planudes* a monk of Constantinople, the same who collected the fables of Æsop, formed a fifth Anthology. Planudes arranged the pieces included in his collection in seven distinct books.

The two last mentioned, that of Cephalas and that of Planudes, are the only Anthologies now extant. That of Planudes was first printed in 1494, and the collection of Cephalas was after that almost entirely forgotten. In 1606 a manuscript copy of Cephalas was found by Claude Saumaise (Claudius Salmasius) in the library at Heidelberg.

Of the Anthology of Planudes the following are the principal editions. *Henr. Etienne* [*Henr. Stephanus*]. Par. 1566. 4. *Wechel*, Frankf. 1600. fol. An edition at Naples, 1795. 5 vols. 4. with an Italian translation. *Jerome de Bosch*, Utrecht, 1795, 96. 3 vols. 4. with a translation in Latin verse by *Hugo Grotius* and a supplement containing additional pieces; *De Bosch* added a 4th vol. of notes by himself and Cl. Salmasius; a 5th was published by *D. J. Van Lennep*, 1822. [belle et bonne edition Schœll].

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The discovery of the manuscript copy of Cephalas excited much interest in the literary world. Salmasius made preparations for publishing an edition, but died without having accomplished the work, having delayed it from conscientious scruples, as is said, about publishing some of the amatory pieces. After his death, *J. Ph. d'Orville* engaged in preparing for an edition of Cephalas, but he also died without effecting it, and his papers passed to the library at Leyden. Some portions of the work of Cephalas were published, in the mean time, by *J. Jensius* at Rotterdam, 1742, and *J. H. Leich* at Leipzig, 1745. But after *D'Orville*, the next principal labor upon this Anthology was by *J. J. Reiske*, who published his work under the title, Anthologiæ gr. a C. Cephala conditæ libri III. &c. Lips. 1754. 8. Reiske having declined editing the impure pieces which constituted the 12th section of Cephalas, they were published by *Chr. Ad. Klotz*, under the title, Stratonis aliorumque vet. poet. gr. epigrammata ecl. Altenb. 1764. 8.

A more complete collection of Greek epigrams and small poems is found in *Brunck*, Analecta veterum poetarum Græcorum, Argentor, 2d ed. 1785. 3 vols. 8. Each piece is placed under the name of the author to whom it is ascribed.—A new edition was afterwards published by *Fred. Jacobs*, Anthologia Græca, sive poetarum græcorum lusus, ex recensione Brunckii, Lips. 1794, 1814. 13 vols. 8.; the first 4 vols. contain the text, more correct; the 5th consists of various tables and references; the remaining 8 contain a valuable commentary by *Jacobs*.—By *the same*, Anthologia Græca, ad fidem cod. olim Palatini nunc Parisini, ex apographo Gothano edita, curavit, epigrammata in cod. Pal. desiderata et annotat. critic. adjecit *F. Jacobs*. Lips. 1813, 17. 3 vols. 8. [un corps complet des epigrammes grecques restant de l'antiquite, *Schœll.*]---The text is followed in the stereotype edition of *Tauchnitz*, Lips. 1810, 3 vols. 12mo.---There are smaller collections; by *A. F. Kanne*, Halle, 1789. 8. *A. Weichert*, Meizen. 1823, 8.; Meleager's Sinngedichte [epigrams], by *Manso*. Jena, 1789. 8. and by *Græfe* Leipz. 1811, 8.---English translations of some of the pieces; Collections from the Greek Anthology by the late *Robert Bland*, and others, comprising the fragments of early Lyric poetry, with specimens of all the poets included in *Meleager's Garland*, Lond. 1833. Revd. in Blackwood's Mag. June 1833.---There are tasteful translations into German of some of the most beautiful pieces in *Herder's* Zerstreute Blætter, Gotha, 1785. 8. several also in Tempe [by *F. Jacobs*]. Leipz. 1803. 2 vols. 8.

For accounts of Anthologies &c. see *Schœll*, Hist. Litt. Gr. L. v. ch. 51. L. vi. ch. 72.---*Fuhrmann* Kleineres Handbuch &c. p. 83. 474.---*Schneider*, Analecta critica Fasc. I.---*F. Jacobs*, prolegomena, in his Anthol. Græc. Lips. 1794 8s.---*Harles*, Introd. in Hist. L. G. proleg. vol. I. p. 91.

§ 36. (*l*) *Dramatic Poetry.* Dramatic poetry took its rise from the religious ceremonies of the Greeks. It was an essential part of the public worship of the gods, especially of Bacchus at Athens, that there should be choirs composed of a sort of actors, who should, with dancing, singing and instrumental music, represent some story relating to the divinity worshiped.

Herodotus states, that the people of Sicyon thus represented by actors the adventures of Adrastus, whom they honored as a god, and although referring to a period anterior to the existence of dramatic poetry, he calls these choirs of actors *tragic*, because they represented the sufferings (τα πάθεα) of Adrastus. Suidas and Photius mention Epigenes the Sicyonian as the inventer of tragedy. Themistius asserts expressly, that tragedy was invented by the Sicyonians, and perfected by the Athenians.

The father of history also states that, when the inhabitants of Ægina took away from the Epidaurians the statues of two national divinities of the latter, and erected them in their own island, they instituted, in honor of the same, choirs of females under the direction of a male leader, in imitation of the Epidaurians. These choirs, in the worship rendered to the divinities, performed what might, by an anachronism similar to the other just mentioned, be called *comic* dramas.

At Athens, as has been intimated, there were choirs like those of Sicyon and Ægina, that performed a part in the festivals of Bacchus. Sometimes representing, by their dances, songs and gestures, the expeditions of Bacchus and other events of his life, sometimes yielding to the intoxication that accompanies the pleasures of the vintage, they constantly vaunted the praises of the god, to whom they were indebted for the vine. These performances were conducted with a high degree of licentiousness both in language and action.

In these performances the drama had its origin, Probably at first they did not include what is now understood either by *action*, or by *fable*. The songs employed were lyric in their nature. Those sung by the choirs of Sicyon and Ægina were lyric, but of a tragic or comic character. But at length it began to be a custom to interrupt the song of the choir by the representation of some scene or action which was called δρᾶμα, or ἐπεισόδιον, i. e. something *acted*, or something *brought in*. The murder of Bacchus or Osyris by Typhon was, it is likely, one of the most common subjects thus represented. But subjects of a grotesque character would also be natural, from the great license attending the

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Dionysiac festivals. Gradually, and from causes of which tradition preserves no account, three distinct kinds or varieties of representation arose, and these laid the foundation of the three branches of the Greek drama, viz. tragedy, comedy, and satyre.

§ 37. (1) *Tragedy.* The etymology of the word *tragedy* is uncertain; perhaps it was derived from the circumstance that a goat (τράγος) was the prize received by the conqueror. Tragedy was an improvement upon the chorus of the Bacchian festivals, and for a long time retained marks of its origin; having taken its rise, beyond question, from the songs at these annual festivals of the god of dissipation, when the poet who furnished the most popular piece was rewarded with a *goat*, or perhaps a *goat-skin of wine*. The chorus was a principal and essential part of the tragedy; it was lyric in structure, and like other lyric poems usually presented the regular divisions of strophe, antistrophe and epode. In tragedy the chorus was charged with the exposition of the fable; it praised the gods and justified them against the complaints of the suffering and the unhappy; it sought to soothe the excited passions and to impart lessons of wisdom and experience, and in general to suggest useful practical reflections.

The chorus usually never quitted the stage, but remained during the whole performance. Their presence was indispensable, because the tragedy was not as among the moderns divided into acts, and served also to preserve the unity of the piece. It was usually composed of men of advanced age and much experience, or of young virgins of uncontaminated minds. The number of Χορευταὶ was at first quite large; in the Eumenides of Æschylus it consisted of fifty; but after the representation of that piece, it was limited to fifteen. It was divided into two portions, each having its chief of head styled κορυφαῖος; when united they were jointly under the direction of a leader styled χορηγὸς or μεσόχορος. When they took part in the dialogue, it was done by the Coryphaeus, or leader. The portion strictly lyrical was sung by the whole chorus together, accompanied by the flute. When the chorus moved, it was in the *Orchestra*, ὀρχήστρα; when still, they occupied the thymele (θυμέλη) a sort of altar placed in the orchestra, whence as spectators they could look upon all that transpired on the stage. In singing the part termed the *strophe*, the chorus moved in a sort of dance across the orchestra from right to left, and back from left to right while uttering the *antistrophe;* in the *epode* they stood in front of the audience. Tragedy had its appropriate kind of dance termed ἐμμέλεια; that of comedy was called κόρδαξ and that of satyre, σίκιννις. The chorus was instructed in performing its part frequently by the poet himself. (P. 1. § 66). The expense of preparing and furnishing a chorus for an exhibition was often very great; it was defrayed by individuals (χορηγοί) designated by the civil authorities (*Potter's* Arch. Græc. B. 1. ch. 15).

Schœll, Hist. Litt. Gr. L. iii. ch. 11.—On the import of the chorus, *Schlegel's* Dramat. Lit. Lect. iii.—*Heeren's* Diss. de chori trag. Græc. natura. Gœtt. 1788. 4.—*Ilgen*, Chorus Græc. qualis fuerit, &c. Erf. 1797. 8.—*Franklin*, Diss. on the Tragedy of the ancients. Lond. 1762.—On the music of the chorus, *J. N. Forkel's* Allg. Gesch. der Musik.

§ 38. Thespis, of Icarus a ward of Attica, contemporary with Solon and Pisistratus, is regarded as the inventer of tragedy. Much obscurity rests on the changes, which were introduced by this poet, as the work of the peripatetic Chamæleon of Heraclea, which treated of the subject, is lost. His first innovation appears to have been in relation to the chorus. Before Thespis, its actors were masked as Satyrs and indulged in the most licentious freedom in amusing their auditors; he assigned them a more decent part. He also introduced an actor whose recitals allowed intervals of rest to the chorus. Other events besides the exploits of Bacchus were likewise made the subjects of representation. But Solon prohibited the exhibiton of his tragedies as being useless fabrications. The performances of Thespis were no doubt rude. The stage is said to have been a cart, the chorus a troop of itinerant singers, the actor a sort of mimic, and the poem itself a motley combination of the serious and trifling, the ludicrous and the pathetic.

After twenty-five years the prohibition was removed by Pisistratus, and Thespis re-appeared with new glory. It was now, 537 B. C. according to the Parian marble, that he gained the prize in a tragic contest. Suidas gives the titles of four tragedies of this poet. There remain two fragments of doubtful authority cited by Clemens Alexandrinus (Strom. V) and Plutarch (De aud. poetis), and a third found in Pollux (L. VII. 13).

Phrynicus, of Athens, is the next name in the history of tragedy. He was a disciple of Thespis, and introduced some changes, particularly the use of the female mask. He employed however but one actor besides the chorus, yet this

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actor represented different persons, by changing the dress and masks. He was the author of a tragedy, which Themistocles caused to be exhibited with great magnificence, and which bore away the prize. The memory of its success was perpetuated by an inscription.

The first author whose tragedies are cited as having been committed to writing, was Chœrilus of Athens, about 500 B. C. It was from regard to him that the Athenians constructed their first theatre. The ancients attribute to him 150 pieces, all lost. He is to be distinguished from Chœrilus of Samos (§ 20), and from Chœrilus of Iasus, the contemporary of Alexander.

§ 39. The real father of tragedy was Æschylus of Eleusis, who flourished in the time of the Persian war, and fought in the battles of Marathon, Salamis and Platæa. Before him, the fable formed but a secondary part, the episode, of tragedy; he made it the principal part, by adding a second actor and speaker, and thus introducing a dialogue in which the chorus did not always take a share. Sophocles of Athens, a contemporary of Æschylus but 27 or 28 years younger, added a third speaker and sometimes even a fourth. Thus the importance of the chorus was diminished and the dialogue engrossed the chief interest of the play. Under Sophocles Greek tragedy received its final and perfect form. A third distinguished tragic writer, contemporary with the two just named, was Euripides born 16 or 17 years later than Sophocles. Euripides added nothing to tragedy in respect to its external structure; but in tragic interest he excelled both his precursors. The productions of these three authors were regarded by the Athenians as monuments of national glory. The orator Lycurgus procured the enactment of a law, directing that an accurate and authentic copy of the tragedies of Æschylus, Sophocles, and Euripides should be deposited in the archives of the state, under the care of the magistrate called *γραμματεὺς τῆς πόλεως*. This copy, it is said, was obtained by Ptolemy III, son and successor of Philadelphus king of Egypt, on a pledge of 15 talents, for the purpose of correcting by it the copies in use at Alexandria; he chose to forfeit the money and retain the original manuscript, sending back to Athens a copy in its stead.

Some have expressed doubts whether we possess the exact productions of these poets, as they first came from their fertile imaginations. Corrections and additions may have been made by persons called *διασκευασται*. Those of Æschylus are said to have been retouched by Bion, Euphorion, and Philocles; those of Sophocles by his sons Iophon and Ariston, and those of Euripides by Cephisophorus.

The history of tragedy in Greece, so far as it is chiefly important, is comparatively brief. Æschylus, as has been stated, was its real author, and its history included but two other names of any distinction; Sophocles and Euripides complete the list. These were nearly contemporary. Æschylus, at the age of 45, fought at the Battle of Salamis; Euripides was born at that place on the very day of the battle; and Sophocles, the same or the next year, being 16 or 17 years old, led the choir of singers and dancers around the trophy erected to commemorate the same battle. Of their writings only about 30 plays remain to us. But their reputation rests on a basis more solid than the quantity of what they produced, or time has spared. Perhaps, however, the plays now extant are valued the more because they are so few, being considered, as it were, the savings of a vast wreck. (Cf. P. I. § 66.)

§ 40. Besides the three eminent tragic poets, the grammarians of Alexandria placed in their canon three others, viz. Ion of Chios, Achæus of Eretria, and Agatho of Athens, nearly contemporary with the three whose names are so illustrious. Only a few fragments of their works remain; they may be found in the collection of Grotius. The names of above twenty others are recorded as writers of tragedies before the time of Alexander; but none of them are eminent, and nothing remains of their works but disconnected fragments. Among them are Euphorion and Bion, sons of Æschylus, and Iophon, son of Sophocles. We find also in the catalogue, Critias and Theognis, two of the famous thirty tyrants.

In the period between Alexander and the capture of Corinth, there were a few tragic writers, whom the critics of Alexandria ranked in their second canon, the first including the masters who wrote before the death of Alexander. Their second canon, called the *tragic Pleiades*, included seven poets, who lived in the times of the first Ptolemies. They were Alexander of Aetolia, Philiscus of Corcyra, Sositheus, Homer the younger, Æantides, Sosiphanes and Lycophron.

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The first of these has been named among the elegiac, and the last among the lyric poets. The trifling fragments of these writers, now extant, are found in the collections of Frobenius and Grotius. Another poet, Timon, who for a while taught philosophy at Chalcedon, is said to have composed sixty tragedies.

Ptolemy Philadelphus, in order to encourage the dramatic art, established theatrical contests like those at Athens. But the productions of the poets at Alexandria fell far short of those of Athens in the preceding period. The tragedies were rather works for the cabinet, than for the theatre, adapted for the amusement of princes and courtiers, or the inspection of cold critics, rather than for popular exhibition. They were productions of subtlety and artifice, but comparatively uninteresting and lifeless.

After what is termed the Alexandrine age, nothing was produced in Greek tragedy.

On the origin of tragedy, see *Schneider* de origin. trag. Gr. Vratisl. 1817. 8.—*Vatry* Recherches sur l'orig. et le prog. de la Tragedie, in Mem. de l'Acad. T. XXIII, XXX.—*Dr. Blair's* Lect. *XLV.*—*Marmontel* Poet. T. II.—*Brumoy*, Disc. sur l orig. de la Trag. pref. to *Theatre des Grecs.*—*Rich. Bentley*, Resp. ad C. Boyle (Opusc. Philol.).

On the history and character of Gr. tragedy *Jos. Barnes*, Tract. de Trag. Vet. Græc. &c. in his ed. of Euripides.—*Le Beau*, Des Tragiques Gr. in Mem. de l'Acad. XXXV.—*J. J. H. Naet*, Obs. in rem trag. Graec. Stuttg. 1778.—*Barthelemy*, Anacharsis Chap. 69—71.—*A. Auger* De la Trag. Gr. &c. Par. 1792.—*Brumoy*, Theatre des Grecs, ed. *Raoul Rochette*. Par. 1820.—*Schlegel's* Lectures on Dramat. Lit. (tr. by Black.) Lond. 1815.—Theatre of the Greeks. Cambr. 1830. 8.—*Schœll*, Hist. Litt. Gr. L. iii. ch. 11.

§ 41. (2) *Comedy.* Epicharmus of Cos, who was a professor of the Pythagorean philosophy at the court of Hiero, in Sicily, about 470 B. C. is usually considered as the first writer of comedy. The species cultivated by him is called the *Sicilian* comedy, which the ancient writers distinguished from the *Attic* comedy.

Fifty comedies are ascribed to him, but the fragments preserved (found in the collection of *Hertel*) scarcely enable us to judge of their character. Phormis of Syracuse, was another writer in the same species. The pieces of Epicharmus are said to have been known and admired especially by the Athenians, and to have given a great impulse to the cultivation of comedy among that people (*Barthelemy's* Anacharsis ch. 69).

Schœll gives the following account of the origin of Attic comedy. 'Between Tragedy and Comedy in modern literature there is such an analogy, that they are justly regarded as two species of the same genus. From this it has been imagined, that both had the same origin among the ancients. But it is not so. Tragedy grew out of the songs, with which the cities of Greece celebrated the festivals of Bacchus. Comedy, on the other hand, took its origin in the country. The wards or boroughs (δῆμοι) of Attica were accustomed to unite in singing the phallic songs (φαλλικα), in which the most unrestrained licentiousness was allowed. The performers, drawn in cars, proceeded from borough to borough: their numbers increased at every station; and they strolled about the country until their excesses forced them to seek repose. Hence comedy derived its name from κώμη, a village. The two species of drama followed in their progress a different course. They were for a long time strangers to each other, and it was not till a late period, that comedy adopted the improvements embraced by her sister. At length however, the chorus, which had played the principal part, as in tragedy, lost its primitive importance, and it finally happened that comedy appeared on the stage without this accompaniment.'

Susarion of Megara, about 570 B. C. is described as traversing the territory of Attica with an exhibition of these burlesque pieces, which constituted the beginnings of comedy. Crates, about 500 B. C. is said to have given to them a more complete and perfect form. From this time tragedy was not the only representation attending the festivals of Bacchus; comedy was associated with it as a novel spectacle.

Mythology furnished but few of the subjects of comedy in the character, which it first assumed after its introduction from the country to the city. It was a complete contrast to tragedy. Passing events, the politics of the day, the characters and deeds of leading chiefs, the civil and military officers, and in short every thing pertaining to public or private affairs, entered into the materials, with which it amused the hearers. It was therefore obviously liable to great abuse. No citizen could be secure from attacks, which were not made by mere allusion, but more frequently by naming the person and portraying his features upon the

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mask of the actor. It is this use of personal satire, which essentially characterises what is called the *old* comedy.

The grammarians of Alexander have ranked, as belonging to the old comedy, six poets, viz. Epicharmus, Cratinus, Eupolis, Aristophanes, Pherecrates, and Plato, called the comic, to distinguish him from the philosopher. The first has already been spoken of. Aristophanes is the only one of the rest, of whom we have any whole pieces extant. The fragments of the others may be found in the collection of Grotius. The plays of Aristophanes justify and illustrate the character above ascribed to the *old* comedy. Besides these six poets, more than twenty others are recorded as authors in this kind of comedy, of several of whom trifling fragments are preserved.

See *F. F. Kannegiesser*, Die alte Komische Buehne in Athen. Breslau, 1817. 8.

§ 42. The old comedy continued until the time of the *Thirty*, when, B. C. 404, a law was enacted which prohibited the use of living characters and real names, and also of the παραβάσις of the chorus. This gave rise to what is called the *middle* comedy. All that we know historically of this, is from the remarks of an ancient grammarian by the name of Platonius (See Hertelii Collectio). But there is one piece of Aristophanes, the Πλοῦτος, which is a specimen of the kind; it was not represented until after the law abolishing the old form. The chief peculiarity is the exclusion of personal satire. It seems also to have consisted in a considerable degree of parodies.

The grammarians of Alexandria regarded two authors in the middle comedy as classic, viz. Antiphanes of Rhodes and Alexis of Thurii. No more than insignificant scraps are left of the 360 pieces ascribed to the former, or the 145 of the latter. There were between thirty and forty other writers whose names are preserved, with the titles of some of their comedies.

The comic chorus consisted of twenty four members, even after the tragic was limited to fifteen. There were other points of difference. 'It frequently happens that there are several choruses in the same comedy, who at one time all sing together, and in opposite positions, and at other times change with, and succeed each other without any general reference. The most remarkable peculiarity, however, of the comic chorus is the *parabasis*, an address to the spectators by the chorus, in the name and under the authority of the poet, which has no concern with the subject of the piece. Sometimes he enlarges on his own merits, and ridicules the pretensions of his rivals; at other times he avails himself of his rights as an Athenian citizen to deliver proposals of a serious or ludicrous nature for the public good. The parabasis may be considered as repugnant to the essence of dramatic representation. All *tragical* impressions are by such intermixtures infallibly destroyed; but these intentional interruptions, though even more serious than the subject of the representation, are hailed with welcome in the *comic* tone.' *Schlegel*, on Dram. Lit. Lect. vi.—See also *Schæll*, Hist. Litt. Gr. L. iii. Ch. 13, on the parts of the comic chorus, παράβασις, ἐπίρρημα, ἀντεπίρρημα &c.—*Le beau*, sur le Plutus d'Aristoph. et sur les caracteres assignes a la *comedie moyenne*, in the Mem. de l'Acad. des Insc. et Belles-Lett. T. xxx.

§ 43. The *new* comedy belongs wholly to the Alexandrine period of Greek literature. In this the chorus wholly disappeared, having been deprived of its most important functions by the change from the old to the middle. The new comedy instead of indulging in personal satire with the use of real names like the old, or turning into ludicrous parodies the verses and themes of other poets like the middle, aimed more to paint manners. 'The new comedy,' says Schlegel, is a mixture of seriousness and mirth. The poet no longer himself turns poetry and the world into ridicule; he no longer gives himself up to a sportive and frolicsome inspiration, but endeavors to discover what is ridiculous in the objects themselves; in human characters and their situations he paints what occasions mirth.'

The most celebrated writer in the new comedy was Menander, whose pieces are spoken of by the ancients with great admiration, and their loss is much regretted. He began to write at the age of twenty, and is said to have composed a hundred plays. Besides Menander, the Alexandrian critics recognise four others as possessing classical merit, Philippides, Diphilus, Philemon and Apollodorus. Several other names are also recorded, which it is of no importance to repeat.

Although the plays belonging to the new comedy were very numerous, amounting it is said to some thousands, not a single original specimen is preserved. We have however several imitations or translations in the Roman authors Plautus and Terence.

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On Comedy generally, see *P. le Brun*, Disc. sur la Comedie &c. Par. 1731.—*Eschenburg's* Entwurf. —*Hurd's* Comment. on Ep. Hor. Lond. 1753, 1766.—De l'Art de la Comedie, par *M. de Cailhava*, Par. 1772. 4 vol. 8. Essay on Comedy, by *B. Walwin*, Lond. 1782. 8. On the Gr. Comedy *Schlegel's* Lect. on Dramat. Lit.—*Brumoy*, Disc. sur la com. Gr. in his Theatre des Grecs.—Theatre of the Greeks cited § 40. —*Vatry* Recherch. sur l'or. et les prog. de la Com. Gr. in Mem. de l'Acad. I. XXV.—*Flugel's* Gesch. d. kom. Literatur—For the fragments of the comic poets, *Jac. Hertel*, Vetustiss. sapientiss. comicor. Quinquaginta Sententiae. Bas. 1560. Brix. 1612.—*Henr. Stephanus*, Comicor. Graec. Sent. Frankf. 1570. 8. H. Grotius, Excerp. ex Trag. et Com. Gr. Par. 1626. 4.—*J. Clericus* (Le Clerc) Menandri et Philemonis Fragm. Ams. 1709. 8.

§ 44. (3) *Satyre.* The following account of the satyric drama is given by Barthelemy. 'After having traced the progress of tragedy and comedy, it remains to speak of a species of drama, which unites the pleasantry of the latter to the gravity of the former. This, in like manner, derives its origin from the festivals of Bacchus, in which choruses of Sileni and Satyrs intermingled jests and raillery with the hymns they sang in honor of that god. The success they met with gave the first idea of the satyric drama, a kind of poem in which the most serious subjects are treated in a manner at once affecting and comic. It is distinguished from tragedy by the kind of personages it admits; by the catastrophe, which is never calamitous; and by the strokes of pleasantry, bon-mots, and buffooneries, which constitute its principal merit. It differs from comedy by the nature of the subject, by the air of dignity which reigns in some of the scenes, and the attention with which it avoids all personalities. It is distinct from both the tragic and comic dramas by certain rythms which are peculiar to it, by the simplicity of its fable, and by the limits prescribed to the duration of its action; for the satyre is a kind of entertainment, which is performed after the tragedies as a relaxation to the spectators. The scene presents to view groves, mountains, grottoes, and landscapes of every kind. The personages of the chorus, disguised under the grotesque forms attributed to the satyrs, sometimes execute lively dances with frequent leaps, and sometimes discourse in dialogue, or sing, with the gods or heroes, and from the diversity of thoughts, sentiments and expressions, results a striking and singular contrast.'

'The satyrical drama,' says Schlegel, 'never possessed an independent existence; it was given as an appendage to several tragedies, and from all we can conjecture was always considerable shorter. In external form it resembled tragedy and the materials were in like manner mythological. The distinctive mark was a chorus consisting of satyrs, who accompanied the adventures of the fable with lively songs, gestures and movements. The immediate cause of this species of drama was derived from the festivals of Bacchus, where satyr-masks were a common disguise. As the chorus was thus composed of satyrs, and they performed the peculiar dances alluded to (*Σικιννη* or *σικινις*), it was not a matter of indifference where the poet should place the scene of his fable; the scene must be where such a choir might naturally, according to Grecian fancy, display itself; not in cities or palaces, but in a forest, a mountain, a retired valley or on the sea-shore.

The great tragic authors, Æschylus, Sophocles and Euripides, each distinguished themselves by pieces of this kind. Several other writers, in the same age, are mentioned, as Pratinus, Aristias, Xenocles, and Philoxenes. But the most distinguished of all in the satyric drama were Achæus of Eretria, and Hegemon of Thasus. 'The latter added a new charm to the satyric drama,' says Barthelmy, 'by parodying several well known tragedies. The artifice and neatness, with which he executed these parodies, rendered his pieces greatly applauded, and frequently procured them the crown. During the representation of his *Gigantomachia*, and while the whole audience were in a violent fit of laughter, news arrived of the defeat of the army in Sicily. Hegemon proposed to break off the piece abruptly; but the Athenians, without removing from their places, covered themselves with their cloaks, and after having paid the tribute of a few tears to their relatives who had fallen in the battle, listened with the same attention as before to the remainder of the entertainment.'

The Cyclops of Euripides is the only drama of this species that has come down to us. Its subject is drawn from Homer's Odyssey; it is Ulysses depriving Polyphemus of his eye after having made him drunk with wine. In order to connect with this a chorus of satyrs, the poet represents Silenus and his sons the satyrs as seeking over every sea for Bacchus carried away by pirates. In the search, they are wrecked upon the shores of Sicily, enslaved by Cyclops and forced to tend his sheep. When Ulysses is cast upon the same shore, they league

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with him against their master, but their cowardice renders them very poor assistants to him, while they take advantage of his victory and escape from the island by embarking with him. The piece derives its chief value from its rarity and being the only specimen, from which we can form an estimate of the species of composition to which it belongs.

See *Casaubon*, de satyrica Graecorum poesi. Halae, 1779. 8.—*H. C. A. Eichstaedt*, de Dram. Graec. Comico-Satyrico. Lips. 1788. 8.—*Brumoy*, Disc. sur le Cyclope d'Euripide &c. in Theatre des Grecs.—*J. G. Buhle*, de Fabula Satyr. Graec. Gœtt. 1787. 4.—*Sulzer's* Allg. Theorie, *Satire*.

§ 45. It is important not to confound these satyrical compositions of the Greeks, which have now been described, with the satire of the Romans, which was totally different in its nature.

It may be remarked however here, that the Greeks had satire in various forms both in poetry and prose. The *Margites* of Homer may be considered as a sort of *epic* satire. Of *lyric* satire (or *iambic* as it may be called, from the verse generally used) a few fragments remain from different authors. Archilochus is one of them. Another was Simonides of Nimoa in the island of Amorgos, author of a satire upon women. We may add the name of Hipponax (Hor. Ep. VI. 12.) who employed, perhaps invented, the *Choliambic* verse (χωλίαμβος, ἴαμβος σκάζον) as best adapted to satirical purposes.

Here also may be mentioned the poems called Σίλλοι; for they were a kind of satire. They have been called by some *didactic* satire, as they seem to have ridiculed especially the pretensions of ignorance. They were a sort of parody in which the verses of distinguished poets, Homer particularly, were applied in a ludicrous manner to the object of the satire. Xenophanes of Colophon is regarded as the first author of this species. Yet the only writer, of whom it is certain that he composed Σίλλοι, is Timon of Phlius, the sceptic philosopher already named (§ 40) as a dramatist. His satires formed three books, and were very caustic. A few fragments are extant. He enjoyed a high reputation with the ancients, and Athenæus states that commentaries were written upon his Σίλλοι. This is not the place to speak of the prose satire of the Greeks, but it may be remarked that the principal writers were Lucian and the Emperor Julian.

See *Le Beau* on Homer's *Margites*, in Mem. de l'Acad. des Insc. &c. T. xxix, xxx, 4to ed.—*E. L. D. Huchs*, Versuch ueber die Verdienste des *Archilochus* um die Satire, Zerbst. 1767. 8.—The fragments of Hipponax were published by *Theoph. Fr. Welcker*. Gœtt. 1817. 4.

Ie. Heinr. Langheinrich de Timone silliographo, Lips. 1720, 21. 4.—*Sulzer's* Allg. Theor. art. *Satire*. *Schœll* Hist. Gr. Lit. L. IV. Ch. 34. *Fred. Paul*, de Sillis Græcorum. Berol. 1821. 8.—The fragments may be found in *Brunk's* Analecta.

§ 46. Besides the three regular varieties of the drama already described, the Greeks had a great number of performances, which were of the nature of *farces*. At festal entertainments buffoons were often introduced, whose pantomime was mingled with extemporary dialogue (ἀντοκάβδαλοι). In the theatre, ludicrous and indelicate representations were made by actors called μῖμοι. Pieces of this sort were termed λυσιῳδοί or μαγῳδία. No specimen of them is preserved.

The name of *mimes* (μῖμοι) was at length given to little poems designed to bring before the spectator or reader an incident or story, which was not, like that of tragedy, drawn from mythology or heroic adventures, nor like that of comedy, taken from civil or political life, but furnished by domestic occurrences. A piece of this sort contained a painting of manners and characters, without a complete fable. Sophron of Syracuse, B. C. 420, is mentioned as a writer of mimes. His pieces were written in the Doric dialect and not in proper verse, but in a kind of measured prose (καταλογάδην). Plato very much admired them, and encouraged at Athens a taste for such performances. The few fragments of Sophron's mimes which remain are not sufficient to enable us to judge fully respecting their character. The fifteenth idyl of Theocritus is an imitation of one of them. A commentary on the mimes of Sophron was written by Apollodorus of Athens. Another author of mimes was Philistion of Nicea, who flourished in the last days of Socrates.

For the fragments of Sophron, see *Classical Journal* Vol. iv.—*Museum Criticum*, (Camb.) No. 7. Nov. 1821.—The sentences of Philistion and Menander were published by *Nic. Rigoulet*, Par. 1613. 8.

§ 47. Having glanced in a general manner at the history of

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Greek poetry in each of its departments, the plan already pointed out (§ 8) leads us now to notice more particularly the principal poets. In doing this, it will be recollected, we are to arrange the names in chronological order. To a brief notice of the poet and his works, a view of the more important editions will be added. Before commencing with individuals, however, we will subjoin here some references to works, which relate to the Greek poets or classes of them collectively.

Lil. Greg. Gyraldi Historiæ Poetar. tam Græc. quam Latin. Dialogi X. 1548. 8.—*G. J. Vossius*, de veterum poetarum Græcorum et Latinorum temporibus. Amster. 1654. 4.—*Hartmann's* Versuch einer allg. Geschichte der Poesie der Griechen und Rœmen. Berl. 1798. 8.—*Le Fevre*, Vies de Poetes Grecs.—*Lor. Crasso* Istoria de' Poeti Greci. Nap. 1678. fol.—*B. Kennett's* Lives and Characters of the ancient Grecian Poets. Lond. 1697. 8.—Here may properly be mentioned *Elton's* Specimens of the Classic Poets.

It may be proper to refer to some of the collections, which have been published.—*J. Fr. Boissonade*, Poetarum graecorum Sylloge. Par. 1823. in 32. Vol. i. Anacreon, with fragments of others, Vol. ii. Theocritus, Bion, Moschus; Vol. iii. Theognis, Tyrtæus, Phocylides and others. Whether completed not known.—*R. F. Ph. Brunck*, *Ἡθικὴ ποίησις*, sive Gnomici poetae graeci, cited § 31. Same with additions by *G. Schæfer*. Leipz. 1817. 8.—*Claude Chapelet*, Poetae græci christiani. Par. 1609. 8.—Novem Lyrici Græcorum. cura *Æmilii Porti*. (printed by Commeline) Heidelb. 1598. 8.—Repr. Anjou, 1611. 4. *H. Stephanus*, *Οι τῆς ἠρωϊκῆς ποιήσεως πρωτίνοντες ποιηταὶ καὶ ἄλλοι τινές*. *Poetae graeci princ.* heroic. carm. 1566. fol.—*By same*, *Ποίησις φιλόσοφος*. *Poesis philosphica* &c. Par. 1573. 8.—*Thos. Gaisford*, Poetae minores Græci. Oxon. 1814 -20. 4 vols. 8.—*J. Lectius*, Poetæ græci veteres, carmini heroici Scriptores &c. Aurel. Allobrog. 1606, fol.—*Same*, Poetæ græci veteres tragici, comici &c. Colon. Allobrog. 1614. 2 vols. fol.—*Mich. Mattaire*, Miscellanea Græcorum aliquot scriptorum carmina. Lond. 1722. 4.—*Morel*, E comicis græcis XLII deperditis sententiæ collectæ, (gr. et lat.) Par. 1553. 8.—*A. Schneider*, *Μουσῶν ἀνθη*, sive poetriarum Græcarum carminum fragmenta. Giessæ. 1802. 8; containing the fragments of Sappho, Erinne, Myro, Corinna &c.—*R. Winterton's* Poetae minores græci. gr. et lat. Cantab. 1635, et al. Lond. 1739. 8.

Weigel Bibliotheca classica poetarum Graecorum (ed. *J. G. Schæfer*).—*Tauchnitz*, Corpus poetarum Graecorum.—*Same publisher*, a later edition, stereotype; convenient and valuable [Cf. *Schöll*. Hist. Litt. Gr. Introduction. p. 86. 89.]

§ 48. *Orpheus*, about 1250 B. C. a Thracian, pupil of Linus, and companion of the Argonauts. The tradition, that by his lyre he tamed wild beasts and moved inanimate things to actions, is mere allegory, and refers only to the moral improvement effected perhaps by means of his song. The works ascribed to him are (1) Hymns (*Τελεταὶ*) 28 in number, (2) a historical poem on the expedition of the Argonauts (*Ἀργοναυτικὰ*), (3) a metrical treatise on the secret powers of Stones (*Περὶ Λίθων*), and (4) a piece on earthquakes (*Περὶ Σεισμῶν*) and other fragments. These poems are now considered as the production of later times, composed at different periods.

(1) The best edition is that of *Hermann*, Orphica cum notis H. Stephani, A. C. Eschenbachii, J. M. Gessneri, Th. Tyrwhitti, recensuit *Godof. Hermannus*, Lips. 1805. 2 vols. 8. A stereot. ed. of this text. Lpz. 1823. 12mo.—Early editions; *Princeps.* Orphei Argonaut. Hymni. et Procli Lycii Hym. Græce, Florent. 1500. 4to. (imp. Junta).—*Aldina*, 1517. 8vo.—*Stephani*, in Poet. Graec. princ.

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her. carm. cited § 47.—Other editions; *Gessneri* (ed. Hamberger) Lips. 1764. 8.—*Περὶ λίθων. Th. Tyrwhitt.* Lond. 1781. 8.—*Ἀργοναυτικα. J. G. Schneider.* Jena. 1803. 8.

Translations of the hymns; *Italian*, Innidi Orfeo, esposti in versi volgari (*Ant. Jerogades*). Neapoli. 1788. 8.—*Latin*, by *Jos. Scaliger.* Lugd. Bat. 1516. 12; *English*, with prel. dissert. by *Th. Taylor.* 1787, 1824. 8.; also by *Dodd* in his Callimachus. Lond. 1755.—*German*, with the original text, by *D. K. P. Dietsch*, Erl. 1822. 4.—Of the Argonautics, *German*, *I. H. Voss.* Heidelb. 1806. 4.

(2) On the question concerning the origin of the Orphic poetry, see *Huet*, Demonst. Evang. Prop. IV. C. 8.—*Ruhnken*, Epist. Crit. 1782.—*Fried. Snedorf*, de Hymn. Vet. Graec. Lips. 1786.—*Car. G. Lenz*, de Orphic. Frag. Gœtt. 1789. —*Gerlach*, de Hymn. Orph. Comment. Gœtt. 1797.—Diss. de aet. Script. Argonaut. in *Hermann's* ed. of Orpheus.—De Orphei Argonauticis. Rostoc. 1806. 4to. —De argument. pro Antiq. Orph. Argon. Lips. 1811. 4.—*Bode*, Orpheus Poet. Graec. Antiquiss. Gœtt. 1824. 4.—Especially *Schöll*, Hist. Litt. Gr. Vol. i. p. 38. —North. Am. Rev. Vol. xxi.

§ 49. ***Musæus***, according to tradition a contemporary of Orpheus, born at Athens, a poet and philosopher. The poem of Hero and Leander, *Τὰ καθ' Ἡρὼ καὶ Λέανδρον*, which has been ascribed to him, was certainly the work of a later age, probably the fifth century after Christ. It contains many passages of epic beauty, but far too little of the simplicity belonging to its pretended age.

(1) There was a Musæus, who flourished not far from A. D. 500. A letter from Procopius to him implies that he was a grammarian, which title is given to the author of the poem, in all the manuscripts. Hence it is conjectured that the real author was this person.

We have the titles of many works ascribed to the ancient Musæus; the following, besides others, *Χρησμοί, oracles; Τελεταί, initiations*, a species of poem referring to religious rites of an initiatory and expiatory kind, called also *καθαρμοί, purifications*, and *παραλύσεις, absolutions*; *Ἄκεσις νόσων*; *Ὑποθῆκαι, precepts*; *Περὶ Θεσπρωτῶν*, describing the remarkable things of Thesprotia; *Σφαῖρα*, an astronomical poem &c.

The few fragments of the ancient Musaeus remaining are gathered in the collection of *philosophic poetry* by *Stephanus* [see § 47).

(2) The best editions of the poem of Hero and Leander are by *J. Schrader*, Leuward. 1793. 8. by *K. F. Heinrich*, Han. 1793. 8. & by *C. A. Möbius*, Halle 1814. 12.-Early editions; *Princeps*, Aldina, Gr. et Lat. 1494; supposed the first work from the Aldine press; extremely rare.—*Juntina* (Phil. Giunta). Gr. et Lat. Florent. 1519. 8.—with other works Gr. et Lat. ap. *J. Frobenium*, Bas. 1518. 8.—*H. Stephani* (in Poet. Graec. princ. &c. cited § 47).—Others; *J. H. Kronmayer*, Halle, 1721. 8.—*M. Ræver* with the Scholia, and from collation of 7 Mss. and 17 editions (editor being 17 years of age) Leyd. 1737. 8.—*Du Theil*, Gr. and Fr. Paris, 1784. 12.

Translations, besides those included in the above; German, with original, by *Fr. Passow*, Lpz. 1810. 8.—Latin and French, with original, by *J. B. Gail*, Par. 1796. 4.—by *Ch. L. Mollerault*, Strasb. and Par. 1805. 8.—Italian, edited by *Frances. Mazar. Furao*, Naples, 1787. 8.—English, *G. Chapman*, Lond. 1606. 4—*R. Stapylton*, Lond. 1647. 8.—*Stirling*, Lond. 1728. 12.—*Franc. Fawkes*, (with Anacreon, Sappho, Bion and Moschus) Lond. 1760.—See Brueggemann's View &c.—Sulzer's Theorie, Vol. II. p. 508.

(3) Respecting the age and author of the poem, see the Prefaces of *Schrader*, *Heinrich*, and *Passow*.—Diss. in *Kronmayer*.—*C. F. Hindenburg*, Specimen Animadv. in Musaeum. Lips. 1763.—*De La Nauze*, Rem. sur l'Hist. d'Hero &c. in Mem. de l'Acad. des Ins. T. IV. and *Nic. Mahudel*, Refl. Crit. &c. in same, T. VII.

§ 50. *Homer* lived about 1000 B. C. or perhaps later. The place of his birth is uncertain; seven Grecian cities claimed the honor; it probably belonged to Chios (Scio) or Smyrna. Most of

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the circumstances related of his life are derived from two biographies, which have been ascribed, on insufficient grounds, to Herodotus and Plutarch. The story of his blindness seems to have been a mere tradition. His two epic poems, the *Iliad* (*Ἰλιάς*) and *Odyssey* (*Ὀδυσσεία*) originally consisted of various Rhapsodies, which were first reduced to their present form under the direction of Pisistratus and his son Hipparchus. On being committed to writing, which could hardly have been done by Homer himself, it is not improbable, that they received some additions and interpolations. Both of them are a series of songs, probably from several authors, Homer and the Homeridæ, composed at different times and successively enlarged. The subject of the Iliad is the 'wrath of Achilles,' his separation from the Grecian army in consequence of it, and the events of the Trojan war during his absence and immediately after his return. The theme of the Odyssey is the wandering of Ulysses, the dangers and sufferings of his return from Troy to Ithaca, and the events following his arrival. Besides these two heroic poems, the most celebrated of epic productions, there is ascribed to Homer a comic piece, the *Βατραχομυομαχία*, (Battle of the Frogs and Mice), a mock-heroic poem, belonging unquestionably to a later period. There are also ascribed to him thirty three Hymns, besides various small pieces and epigrams. Some of the Hymns were probably composed by the Homeridæ or Homeric Rhapsodists (§ 21).

(1) There is a diversity of opinion respecting the period in which Homer lived. While some place him as above, B. C. 1000, others place him only about B. C. 600. The Arundelian Marble places him B. C. 907. The date ascribed by wood (*Essay* on the Original Genius &c.), and adopted by Mitford (Hist. of Greece, Ch. iii. App.) is B. C. 850. A writer in the Philosophical Transactions (vol. xlviii) brings Homer down to the sixth century before Christ, by astronomical calculations, not to be relied on.

(2) Different traditions are related respecting his parentage and birth to explain the terms Maeonides, *son of Mæon*, and Melesigenes, *born by the river Meles*. Conflicting etymologies of his name *Ὅμηρος* have been devised, some of them sufficiently absurd.—Respecting his manner of life, all the accounts, whether genuine or spurious, generally agree in representing him as a Rhapsodist, wandering on the Asiatic coast and through the islands of Greece, and earning fame and a maintenance by the recitation of his verses.—His death is variously told. One story brings him to his end by falling over a stone. Another allows him a gentler death. Another tells that he broke his heart out of pure vexation, because he could not solve a riddle proposed to him by some waggish young fishermen.—Cf. *Coleridge* (§ 21). p. 45, 60, 63.

Numerous treatises have been written on the life of this Poet. Besides the two above mentioned, ascribed to Herodotus and Plutarch, there are three short lives in Greek prefixed to the work of *Allatius* (de Patria Homeri, Lug. Bat. 1640. 8.), one of them written by Proclus. Of modern biographies those of Pope and Madame Dacier are very convenient. See also *Thomas Blackwall*, Enquiry into the Life and Writings of Homer, 2d ed. Lond. 1736. 8. Tr. Germ. by *Voss*, Leipz. 1776. 8.—*Wood's* Essay, cited below (4).—*Kæppen's* Einleitung in die erklærende Anmerk. zum Homer. verbess. von *Rukkopf*. Hannov. 1820. 8.

(3) Besides the works above named, many others were formerly ascribed to Homer, of which the *titles only* are preserved. The *Μαργίτης* has already been

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mentioned (§ 45), 'a satire upon some strenuous blockhead,' often alluded to by the ancient writers. At least *twenty* other titles are recorded, among which are the following; *Ἀμαζονία*, *Ἀρανομαχία*, *Γερανομαχία*, *Ἐπίγονοι*, *Κίκωπες*, *Νόστοι*, *Ἠλιγνια* &c.—*Fabricius*, Bibl. Gr. i, 374.

The *Βατραχομυομαχία* has been ascribed to Pigres, who lived in the time of the Persian invasion; but some allusions and names in it are supposed to indicate an Alexandrian age and source. This mock heroic has been repeatedly imitated. Theodore Prodromus, in the 12th century, wrote an imitation in Iambic trimeters, called the *Galeomachia*. There are also Latin imitations (one by Addison in the *Musæ Etonenses*).——*Fuhrman* kleineres Hadbuch. p 44. *J. F. D. Goes*, Diss. de Batrachomyomachia etc. Erlang. 1798. 8.—*C. D. Ilgen*, Hymn. Homerici etc. (containing a modern Greek version of the Batrachom. by Demetr. Zenus, and the Galeomachia of Prodromus), Hal. 1796. 8.—*Coleridge*, p. 182.

The greater part of the Homeric hymns belong to the class of addresses and invocations to the gods (*Προοίμια*) which the Rhapsodists were accustomed to make in commencing their recitals. But several of the larger ones, especially, may with propriety be termed *epic*.—*Hermann's* Epistle, prefixed to his edition of Epigrams cited below (5).—*Coleridge*, p. 190.

(4) The controversy among the learned respecting the origin of the Iliad and Odyssey has awakened much interest. The first doubts, whether Homer was the sole author, seem to have been expressed by *Perrault* in his *Parallele des Anciens et des Moderns*, (Paris 1688), in which it is suggested, that they are but a collection of many little poems, of different authors. This suggestion was enforced by *F. Hedelin*, who went so far as to deny the personal existence of Homer, in a treatise bearing the title, *Conjectures academiques, ou Dissertation sur l' Iliad*, 1715. *Dr. Bently* expressed an opinion, that these poems originally consisted of several distinct songs and rhapsodies composed by Homer, but not united in an epic form until 500 years afterwards (in reply to Collins' discourse of free-thinking, *Letter to N. N. by Philentherus Lipsiensis* §7). The same idea was more fully developed by an Italian author, *G. B. Vico*, in a work called *Principi di scienza nuova d'intorno alla commune natura delle nazioni*, *Naples*, 1744. 8th edition. A bolder position was taken by *Robert Woods* in his Essay upon the original Genius of Homer published in London 1770; viz. that Homer could not have committed his poems to writing. The performance of Wood was translated into German, and attracted much attention, and gave a new impulse to the study of Homer. In 1795, *Wolf* published his *Prolegomena ad Homerum*, in which he maintained, that 'the Iliad and Odyssey are not the production of Homer or of any other single author, but a collection of rhapsodies composed at different times and by different persons, and subsequently and gradually wrought up into the form in which they now exist.' This doctrine was not eagerly embraced by the public. At the close of the year 1795, Heyne, who then had the reputation of the first Hellenist in Germany, while Wolf was acquiring that of a rival to him, published in the Gœttingen Journal a review of Wolf's Prolegomena. In this review Heyne stated or insinuated, that he had himself always taught the same general doctrine respecting the Homeric poems. This was resented by Wolf, and occasioned a controversy between these champions, not, as has often been supposed, concerning the genuineness of these poems, but concerning the merit of priority in starting the new theory of their gradual formation. This contest for the honor of originating the doctrine had great influence in deciding general opinion in favor of it in Germany. It was defended with ingenuity by *Ilgen* in the introduction to his edition of the Homeric hymns. One of the principal attemps to controvert it was made by *Hug* in his work on the invention of Alphabetic writing, published in 1801 (cited P. 1 § 32). In 1802 *Heyne* fully avowed and supported the theory in the excursuses in his edition of the Iliad. The theory was attacked in France by *St. Croix* in a pamphlet styled *Réfutation d'un paradoxe litteraire*. In England also a powerful opposer of it has appeared in *Granville Penn*, whose arguments are given in the work styled *An examination of the primary argument of the Iliad, &c.* published in 1821. Schœll gives a glance at the history of this question, and plainly intimates that he does not embrace the Wolfian doctrines. 'Posterity,' says he, 'will judge of their solidity, and we will only add, that while in Germany the views of Wolf are generally received, they are almost as generally rejected in England, Holland, France and Italy. It is known that they were firmly resisted by Ruhnken one of the greatest critics of the last century and by the celebrated Villoison.' Coleridge remarks, 'however startling this theory may appear at first sight, there are some argu-

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ments in its favor, that with all calm and serious inquirers will ever save it from indifference and contempt.'

For the arguments employed in this controversy, we must refer the reader to the works of the different writers; merely observing, however, that the grand argument of Wolf and Heyne is an assumption of that as a fact, which has never been *proved*, namely that writing, or at least any common writing material, was unknown in Greece in the Homeric age; while the apparent familiarity of Homer with Sidonian artists, the close alliance between the Sidonians and the Jews, and the indisputable use of the art of writing among the Jews long before the Trojan War, render the opposite highly probable.———*Schœll*, Hist. Litt. Gr. L. ii. ch. 4.—*Coleridge*, p. 37. ss.—Also besides the works cited in the preceding remarks, *Bern. Thiersch*; Urgestalt der Odyssee, &c. Kœnigsb. 1821. 8.—*C. F. Franceson*, Essai sur la Question, si Homere a connu l'usage de l'ecriture &c. Berl. 1818. 12.—Other references in *Harles*, Supplem. I. p. 95.

5. Best editions; ILIAD, *C. G. Heyne*, Gr. and Lat. Leipz. & Lond. 1802. 8 vols. 8; it. Lond. 1819. a 9th vol. appeared Leipz. 1822.-ODYSSEY, *Baumgarten-Crusius*, Leipz. 1823. ss. 8.—WHOLE WORKS, *F. A. Wolf*. Gr. and Lat. Halle. 1794. 5 vols. 8. Leipz. 1804. 7. *J. A. Ernesti*, Gr. and Lat. Leipz. 1759. 1824. Glasg. 1814. 5 vols. 8.—*Samuel Clarke*, Gr. and Lat. Lond. 1729. 1740. 4 vols. 4. 16th edition Lond. 1815.—HYMNS and *Batrachomyomachia*, *Matthiæ*, Leipz. 1805. 8.—EPIGRAMS and *Hymns*, *G. Hermann*, *Lpz.* 1806. 8.

Early editions; (*Princeps*) *Demetrius Chalcondylas and Demetrius Cretensis*, *Flor.* 1488. fol. 2 vols.—*Aldus*, Venet. 1504. also 1517. 1524. 2 vols. 8.—*Junta*, Flor. 1519. 2 vols. 8.—*Hervagius*, Basil, 1535. Fol. *Cum. Schol.*—*Francini*, Ven. 1537. 2 vols. 8.—With the Commentaries of Eustathius, Rom. 1542. 50. 4 vols. fol.—*H. Stephanus*, Par. 1566 (in Poet. Gr. Princ. cited § 47). 1588. 2 vols. 8. Gr. and Lat. ——Later Editions: *Barnes*, Camb. 1711. 2 vols. 4.—*Foulis*, Glasg. 1756, 8. 4 vols. fol. very splendid.—*R. P. Knight*, Lond. 1820. fol. (see Class. Journ. vol. vii. and viii. Lond. Quart. Rev. vol. XXVII.)—*J. A. Mueller*, Iliad with extracts from Eustathius &c. Meissen, 1823. 2 vols. 8.—*G. H. Schæfer*, Iliad and Odyssey. Leipz. 1810, 11. 5 vols. 12; prepared for the collection of Tauchnitz, and considered by Schœll as preferable to the stereotype impression of Tauchnitz, in 4 vols.—*C. C. Felton*, Iliad, from the text of Wolf, with English notes and Flaxman's Illustrations. Boston, 1833. a beautiful edition.

There are numerous *translations* of Homer into modern tongues; e. g. into English by *Pope and Cowper*; into German by *J. H. Voss*, Alton. 1793. 8. (in which is an attempt to imitate the ancient hexameter]; into French by Madame *Dacier* Amst. 1712, 1417. 12;. into Italian by *A. M. Cesarotti*. Ven. 1786, 8.—For notice of others, see *Harles and Brueggeman*, cited § 7 (9).

6. It has been justly remarked, that it would be an endless task merely to name all the authors who have written about Homer. We will here only mention, in addition to those already presented, a few of the best *works illustrative* of this poet.—*I. H. I. Kœppen*, Erklærende Anmerk. zum Homer, Hannov. 1787 ss. 6 vols. 8.—*K. E. Schubarth*, Ideen ueber Homer und sein Zeitalter (eine ethisch-historische Abhandlung). Bresl. 1821. 8.—*L. Kuester*, Historia Critica Homeri (in *Wolf's* Iliad.)—*E. Feith*, Antiquitates Homericæ. Argent. 1743. 8.—For others, on various points, see *Sulzer's* Allg. Theorie, *Homer*.

§ 51. *Hesiod* lived probably B. C. 950, according to some before Homer. He was born at Cuma in Æolia, and was called the Ascræan, because educated at Ascra in Bœotia. We have from him a didactic poem, on moral economy, *Ἔργα καὶ Ἡμέραι, Works and Days*, and another of a mythological character, *Θεογονία, a theogony*, on the lineage of the gods and origin of the world. The piece styled *Ἀσπὶς Ἡρακλέους, Shield of Hercules* is probably a fragment from a later author. As a poet Hesiod is inferior to Homer. But his poems are highly valuable, as they make known to us so much respecting the conceptions and modes of thinking, which prevailed in a high antiquity upon domestic, mythological and physical subjects.

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(1) We may collect from the poems of Hesiod that his father was a native of Cuma, and removed to Ascra at the foot of Mt. Helicon, where he devoted himself to pastoral and agricultural life. Of the estate, which his father left at death, the greater part was obtained by Perses, his elder brother, who had bribed the judges to make an unequal division. Yet Hesiod by the prudent management of his portion acquired a competence, while Perses was reduced by improvidence to want. It is an object of the poet in his *Works and Days* to rebuke his brother and judges for their injustice, and teach the duties of industry, frugality and prudence.—It has been supposed by some that he tended his own flocks on mount Helicon, while others maintain that he was the priest to a temple of the Muses on that mount.—He mentions a poetical contest at Chalcis, which formed a part of the games at the funeral of Amphidamas, king of Eubœa, and in which he gained the prize of a *tripod*, afterwards by him consecrated to the Muses of Helicon. This incident was the foundation of the fable of his victory over Homer (§ 19), which Plutarch, in his *Banquet of the seven wise Men*, puts into the mouth of Periander; and which forms the subject of a work styled Ὁμήρου καὶ Ἡσιόδου ἀγών, written after the time of the emperor Adrian.—A marvellous story respecting the death of Hesiod, which also is probably a fabrication, Plutarch introduces in the same piece, from the lips of Solon.

On the life and age of Hesiod we refer to the Lives by *Vossius*, *Kennett* &c. cited § 47.—Also Prelim. Diss. in *Robinson's* Hesiod, and Discourse prefixed to *Cooke's* Hesiod (both cited below, 4).

(2) The same theory, which some have so strenuously maintained in relation to the Homeric poems, has also been applied to the poems of Hesiod. They have been said to be pieces compiled by Διασκευασταί in the ages of Solon and Pisistratus, from the recitations of the Rhapsodists, or at least from imperfect written copies; it being supposed that there were many poems from different authors imitating the manner of Hesiod, and in after times ascribed to him. Thus Hesiod has been considered as the head of an ancient *Bœotian school* of poetry, as Homer of an *Ionian*.—See *Heinrich's* Prolegomena and *Wolf's* Notes in the editions below cited (4).—*Aug. Twesten's* Commentatio critica de Hesiodi carmine, quod inscribitur, *Opera et Dies*. Kiliæ, 1805. 8.—*G. Hermann's* Letter to Ilgen, in *Ilgen's* Hymn. Homer, cited § 50 (3).

(3) The *Works and Days* of Hesiod consists of 828 Hexameter verses. It is a poem of unequal merit, some parts of it bordering on the puerile, others discovering great elevation of thought and feeling.—Pausanias says, that it is the only work allowed by the Bœotians to be the genuine production of Orpheus. He states that he saw near the fount of Helicon, a copy of this poem in lead, almost destroyed by age.

The *Theogony* contains about 1000 lines. There are passages in it of great force and sublimity. The contest of the Giants and Titans and of Jupiter with Typhœus are often specified as such.

The *Shield of Hercules*, in 480 lines, is supposed by some modern critics to have belonged to a lost work of Hesiod, entitled Ἡρωογονία, the *Heroogony*, a genealogy of the demigods, including, as they think, two pieces cited by the ancients, viz. Κατάλογος γυναικῶν, *catalogue of women*, a history of such as were mothers of demigods, and Ἤοιαι μεγάλαι, an account of heroines. The Κατάλογος is sometimes mentioned as consisting of *five* cantos, of which the Ἤοιαι formed the *fourth*. The title Ἤοιαι was supposed by Bentley to have arisen from the phrase ἥ οἵη (*qualis, such as*), with which the transition was made from one heroine to another. Of this last piece the *Shield* is commonly thought to have been a part; it begins with the phrase just mentioned, in a description of the person and adventures of Alcmene, which occupies the first 56 lines. Others consider the part of it relating to Alcmene as all that belonged to the piece styled Ἤοιαι or Ἐοῖαι, and view the rest, describing the armor of Hercules &c. as a separate poem. This portion of the Ἀσπίς or *Scutum* is an amplification of Homer's description of the shield of Achilles. (Cf. Edinb. Rev. Vol. xv. p. 101.

Thirteen or fourteen other works, not extant, were ascribed to Hesiod. *Cooke's* Hesiod.

(4) Best editions; WHOLE WORKS, *Chr. Fr. Læsner*, Gr. et Lat. Lips. 1778. 8.—*Thom. Robinson*, Gr. et Lat. Oxon. 1737. 4. Lond. 1756.—*B. Zamagna* (called also edition of *Bodoni*). Gr. et Lat. Parmae, 1785. 4.—WORKS and DAYS, *L. Wachler*, Lemgo. 1792. 8.—SHIELD, *Car. Frid. Heinrich*. Vratisl. (Breslaw) 1802. 8.—THEOGONY, *Fr. Aug. Wolf*, Hal. 1783. 8.

Early editions; The *Princeps* contains only the Works and Days, Milan. 1493. fol.—The Princeps (or earliest) edition of the whole works of Hesiod, is that of

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Aldus, Venet. 1495. fol. connected with an edition of Theocritus.—*Junta*, Florent. 1515. 8; this is the first edition of Hesiod separately—*D. Heinsius*, Lug. Bat. 1603. 4. Gr. et Lat.—*Grævius*, Amst. 1667. 8.—*Clericus* (*Le Clerc*), Amst. 1701. 8. The two last are the foundation of Robinson's. ——— Later editions; *Lanzi*, (Works and Days) Florent. 1808. 4. Gr. Lat. et Ital.—*Spohn* (Works and Days) Lips. 1819. 8; a more critical edition announced by same.—*Gaisford*, in his Poetae Minores Græci cited § 47; said by Dibdin to give the purest text of Hesiod.

Translations, besides those in the above mentioned editions; German (verse), *J. H. Voss*, whole works, Heidelb. 1806. 8.—*J. D. Hartmann*, Shield, Lemgo. 1794. 8.; English (verse) *Thomas Cooke*, Lond. 1728. 4. 1811. 2 vols. 24.—*Ch. Ab. Elton*, Lond. 1812. 8.; French, *P. C. Cl. Gin*, Par. 1798. 8.

(5) Works illustrative; *S. F. Thiersch* ueber die Gedichte des Hesiodus, ihren Ursprung &c. Muenchen, 1813. 4.—*Heynes* Abh. ueber die Theogonie in the *Comment. Soc. Gott.* Vol. ii.—*F. Schlichtegroll* ueber der Schild des Hercules &c. Gotha. 1798. 8.—*Hartmann's* translation above cited.

§ 52.* *Archilochus* flourished about B. C. 680. He was a native of the island of Paros, and ranked among the greatest poets of Greece, and generally supposed the inventor of Iambic verse. He wrote satires, elegies and triumphal hymns and lyrical pieces, of which only trifling fragments remain.

(1) Little is known of his life. He went, while young, with his father in a Parian colony to Thasos. He states of himself, that in a battle between the Thasians and Thracians, he threw away his shield, and saved himself by flight. On account of this, it is said, when he afterwards visited Sparta, he was ordered by the magistrates to quit the city.

(2) The fragments of Archilochus are found in *Brunck's* Analecta, and *Jacobs'* Anthologia, (cited § 35). They were published separately, with comments, by *Ign. Liebel*, Lips. 1812. 8. enlarged 1819. 8.

§ 53. *Tyrtæus*, about B. C. 647, of Athens, or more probably Miletus, leader of the Spartans against the Messenians. By his elegies, full of the praises of military glory and patriotism, he roused the ardor of his warriors, and rendered them victorious. Of his writings, only three elegies and eight fragments have come down to us.

(1) The common account is, that the Lacedæmonians, at the bidding of Delphian Apollo, sent to the Athenians for a general to conduct their wars with the Messenians, hitherto unsuccessful, and that Tyrtæus, lame and deformed, was selected by the Athenians, out of hatred. Schœll remarks that the whole story has the air of fable, and that the alleged deformity had no foundation in truth, being a satirical allusion to his use of pentameter verse. But the effect ascribed to his poems is not improbable. The Lacedæmonians were accustomed to enter the field under the inspiration of martial music and songs, as illustrated in Plutarch's life of Lycurgus. The song thus used in rushing to battle was termed *μέλος ἐμβατήριον*. The instruments used by the Lacedæmonians were flutes. Tyrtæus is said to have invented and introduced among them the trumpet.

(2) The elegies composed by Tyrtæus amounted to *five* books. It is commonly supposed that they were chiefly war-songs of the kind just mentioned (Cf. *Lowth's* Hebrew Poetry. Lect. I). Schœll remarks that we have but a single fragment of these songs of Tyrtæus, which were in the Doric dialect, and that his remaining elegies, being in the Ionic dialect, are not to be confounded with them.

A work by Tyrtæus is cited by Aristotle and Pausanias under the title of *Εὐνομία* ('bonne législation'), which some have considered as a distinct poem, while others have supposed it to be only a certain class of his elegies collected together and so named. *Schœll*, Vol. I. p. 189,—*Fuhrmann's* Kleineres Handb. p. 65.

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(3) Best editions, *Chr. Adolph. Klotz*, Altenb. 1767. 8; with a German version by Weiss, and dissertation on Tyrtæus and on warlike songs.—*Chr. Dohl*, Upsal. 1790. 4. Gr. et Lat. ———Other editions; *Princeps*, by *S. Gelenius*, Bas. 1532. 4. with remains of poetesses.—Lond. 1761. 12. with English metrical version.—In *Brunck's* Gnom. Poet. and *Kæppen's* Blumenlese (cited § 31).—*L. Lamberti*, with Lat. and Ital. version. Paris, 1801. 8.

(4) Illustrative; *J. V. Franke's* Callinus, cited § 29.—*Matthiæ* de Tyrtæi Carminibus. Altenb. 1820. 4.

§ 54. *Sappho* flourished probably about B. C. 612. She was a native of Mitylene, in the island of Lesbos. Of distinguished celebrity as a poetess, she is also remembered from the story of her unhappy passion for Phaon, and her tragical leap from Leucate into the sea, in a fit of despair. This story, however, seems to belong to another Sappho, of a later age. It is from the poetess that the verse termed Sapphic takes its name. Of her productions there now remain only two odes, full of warm and tender feeling, and some small fragments.

(1) There is disagreement respecting the precise date, which should be assigned to Sappho. Some make her a contemporary of Anacreon, considerably later than the time above named.—*J. Ch. Cramer*, Diatribe de συγχρονισμῷ Sapphus et Anacreontis. Jen. 1755. 4.—*H. F. M. Volger*, Diatribe historico-crit. de Sapphus Poetriæ vita et scriptis. Goth. 1809. 8.

(2) Little is known of the life of Sappho, and her character is a subject of controversy. The imputations cast upon her are of doubtful authority, and are supposed by some to have had their origin in the license of the comic poets. They may have arisen from confounding her with the courtesan Sappho, of Eresus, in the same island Lesbos. It is now made quite probable, that the whole story of the passion for Phaon and its fatal issue belongs to the latter, who was a person of some celebrity, as seems evident from the fact that her image was stamped upon some of the Lesbian coins, a circumstance which Barthelemy applies to the poetess. A coin brought from Greece in 1822, has upon it a female head with the name ΣΑΠΦΩ and the letters *EPECI*, supposed to refer to *Eresus*.—See *Barthelemy's* Anacharsis, ch. iii.—*Fr. G. Welcker*, Sappho von einem herschenden Vorurtheil befreyet. Gœtt. 1816. 8.—*De Hauterocke*, Notice sur la courtisane Sappho d'Eresus. Par. 1822.—*Schall*, Hist. Lit. Gr. L. ii. ch. 5.

(3) Sappho is said to have composed, besides odes, hymns, elegies, scolia and epigrams. The two odes now extant are preserved the one in Longinus, and the other in Dionysius Halicarnasseus (*de Compositione verborum*) as a specimen of soft and flowing style. Two or three epigrams are among the fragments otherwise preserved.

(4) The *princeps* edition was by *H. Stephanus*, (with Anacreon) Lut. Par. 1554. 4.—More recent; *J. C. Wolf*, Hamb. 1733. 4. as 1st. vol. of his Fragments of nine Greek poetesses.—*H. F. M. Volger*. Lips. 1810. 8.—*A. Mœbius*, Hannov. 1815. 8.—*Blomfield*, in the Mus. Crit. or Cambr. Class. Researches. (vol. i.) Lond. 1813. this text highly valued.--The odes are found in most editions of Anacreon. The epigrams are in the Anthology of *Jacobs*.———Translations; German, by *Ramler & Overbeck*, cited § 59; English, in The works of Anacreon, by *J. Addison*. Lond. 1735. 8.—Cf. *Addison's* Spectator, Nos. 223, 229.

§ 55. *Solon*, the distinguished lawgiver of Athens, native of Salamis, and descendant of Codrus, lived B. C. 594. He wrote several poems. By one of them he aroused the Athenians to a war with the Megareans, in which he, as their general, subdued Salamis. Afterwards he was appointed Archon at Athens, and this was the epoch of

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his legislation so much celebrated. We have a series of moral maxims, in elegiac verse, ascribed to Solon.

(1) Solon is said to have engaged in early life in trade, and in this pursuit to have visited Egypt and other foreign countries. On returning to Athens, he devoted himself to poetry and philosophy. After he was brought into public office, as above mentioned, and had established his laws, he again left Athens for ten years, for the sake of rendering them permanent. He returned, and spent the remainder of life in literary pursuits, and is said to have done much in collecting and publishing the poems of Homer. Some accounts say that he died at Athens, others at Cyprus, at the age of 80.

His biography is given by two ancient writers, *Plutarch* and *Diogenes Laertius.*

(2) Besides the poetical remains of Solon there are some fragments of his laws extant, and a little piece on the pursuits of life. Diogenes Laertius also has recorded certain *letters*, said to have been written by Solon.

(3) The principal poetical fragments of Solon are found in *Brunck's* Gnomic Poets (cited § 31), *Winterton's* Minor Greek Poets, and other collections. —The best edition is probably that of *Fortlage*, Lips. 1776. 8; the second vol. of a collection of the Gnomic Poets.—The *princeps* edition was by *Gelenius*, in the work cited § 53 (3).—German translation, in *G. C. Braun*, die Weisen von Hellas als Sænger. Mainz, 1822. 8. see *Fuhrm.* Kl. Handb. p. 68.—English version of Letters, in *Savage's* Collection of the Letters of the Ancients. Lond. 1703. 8.

The fragments of Solon's laws are found in the *Leges Atticæ* by *Sam. Petit*, Par. 1635. fol.; imp. ed. by *P. Wesseling*, Lug. Bat. 1742. fol.

§ 56. *Theognis*, born at Megara, lived in banishment at Thebes, about B. C. 550. There remain of his poetry 1238 verses, belonging to the class of γνῶμαι (*sententiæ*) or maxims. They are simple verses or couplets, once, probably, forming parts of connected poems; two poems, particularly, are said to have been composed by him. The portions extant are valued for their moral, rather than their poetical character.

(1) Theognis is said to have died B. C. 495. His verses are addressed, under the name of παραινεσις, *exhortations*, chiefly to a young man to whom he gives counsel on the conduct of life. He has been reproached for the licentious nature of some of his sentiments; yet nothing of this character appears in the fragments extant. He inculcates religious and filial duty, and recommends caution in the choice of friends.

(2) It is not improbable, that some of the verses ascribed to Theognis are of later origin, although most of them are thought to be evidently of high antiquity. In 1815, or near that time, 159 verses, never printed, were discovered by Bekker, in a Modena manuscript. These added make the whole number extant about 1400.

(3) Best edition, *Imm. Bekker*, (with the translation by *Grotius*) Leipz. 1815. 8.——The *princeps* was by *Aldus*, (together with Hesiod and others) Ven. 1495. fol.——The verses (except the 159) are found in *Brunck's* Gnomic Poets, *Gaisford's* Minor Poets [cited § 47], and various other collections.--On Theognis, cons. Quart. Rev. No. 95.

§ 57. *Phocylides*, of Miletus, lived about B. C. 540. He belongs to the class of Gnomic Poets. An ethical poem, called the *Exhortation* or *Admonition* (ποιημα νουθετικὸν) in 217 verses, is ascribed to him (§ 31). It is allowed by the critics to be the work of a later author, perhaps a christian of the second or third century. Of the gen-

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nine verses of Phocylides, only a few fragments are extant, preserved by Stobæus.

The genuine remains of Phocylides are in *Brunck's* Analecta (cited § 36) and other collections.--The Exhortation was *first* printed by *Aldus* (with the Golden Verses of Pythagoras, in *C. Lascar's* Greek Grammar), 1495. 4. It is found in the collections just referred to; it has been published separately several times; best probably by *J. A. Schier*, Gr. and Lat. Leipz. 1751. 8.--Cf. *Harles*, Brev. Notit. Lit. Gr. p. 64.

§ 58. *Pythagoras*, of Samos, probably lived between 550 and 500 B. C. He is celebrated as the founder of the Italian School of philosophy. The fragments called *Χρυσᾶ ἔπη*, *Golden Verses*, which commonly pass under his name, are probably from some disciple belonging to a later period.

(1) Certain epistles, and a number of symbolical precepts (*ἱερὰ ἀποφθέγματα*) are also ascribed to Pythagoras, which may be noticed under the department of philosophy, to which the name of Pythagoras most properly belongs.
(2) The *princeps* edition of the Golden Verses was by *Aldus*, in *C. Lascaris erotemata* &c. (same cited § 57) Ven. 1495. 4. They are found in the several collections of Gnomic Poets already cited; and in *Orelli's* Opuscula Græcor. vet. sententiosa et moralia. Lips. 1819. 8.——Separately published, *P. Needham*, (with the commentary of Hierocles upon the verses) Cantabr. 1709. 8.--*J. A. Schier*, Lips. 1750. 8.--*E. G. Glandorf*, Lips. 1776. 8.—*J. G. Lindner*, Gr. et Lat. Rudolst. 1810. 8.—*Fabre d' Olivet*, Gr. and Fr. Par. 1813. 8.--There is a translation in German Hexameter by *G. Ch. Link*. Altdorf. 1780. 4.

§ 59. *Anacreon* lived about B. C. 536, a native of Teos in Ionia. He fled with his parents from Persian oppression, to Abdera in Thrace. Subsequently, he resided at Samos, under the protection of Polycrates the king, and afterwards at Athens, under Hipparchus. He died in his native place, or at Abdera, in the 85th year of his age. He was a lyric poet, and wrote in that light kind of ode, of which love, social pleasures and wine form the subjects, and which from him has received the name *anacreontic*. The collection of odes ascribed to him contains many belonging to other authors, some of whom were of a later age. The pieces are of unequal merit. Many of them are unworthy of the praise, which the ancients bestowed on Anacreon, and which beyond question justly belongs to the rest, on account of their vivacity, grace and lyric beauty.

(1) The time and manner of Anacreon's death are variously stated. Common tradition reported, that he died by suffocation from swallowing a grapestone, while in the act of drinking wine. This tradition is supposed by some to have originated from the bacchanalian character of his poetry.--Herodotus (iii. 121) and Plato (in *Hipparchus*) are the authorities for some of the facts stated above.—A learned life of Anacreon is given by *Barnes*, in his edition of this poet.
(2) He is reputed to have written elegies and iambic poems in the Ionic dialect, besides scolia and epigrams. The odes which have been ascribed to him are 65 in number. The genuineness of most of them was denied in the middle of the 16th century, by *Francis Robortellus*, one of the acutest critics of that age.

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Their credit having revived, it was again attacked at the commencement of the last century, by *De Pauw*. The same views were enforced by *Fischer* at the close of the last century, since when, the opinion above stated by Eschenburg has generally prevailed. The opinion is confirmed by the fact that, with two exceptions, none of the existing odes are known to be cited by any ancient author.

(3) One of the best editions is *Jo. Frid. Fischer*, Lips. 1573. 8. repr. 1776, and 1793, with additions. Also, *R. Ph. Fr. Brunck*, Strasb. 1780. 12. accurate. —*J. Fr. Degen*, Lips. 2d ed. 1821. 8· with a German translation, and other lyrical pieces.—*Edw. Foster*, Lond. 1802. 12. not professing to be critical, but correct, with elegant engravings.———Early editions; *Princeps, H. Stephanus*, Lutet. Paris. 1554. 4. Græce.—*Morel & R. Stephanus*, Paris, 1556. 8.—*Fabri (Tanaquil Faber)*, Gr. et Lat. Salmur. 1660, 1690. 8.—Others; *Barnes*, Gr. et Lat. Cantab. 1705, 1721. 8.--*Maittaire*, Gr. et Lat. Lond. 1725, 1740. 4. rare.—*Pauw*, Gr. et Lat. Tr. Rhen. 1732. 4.--*Spalletti*, Gr. Rom. 1781-83. fol. very splendid. 'Printed from an ancient Ms. of the tenth century; the type, comprehending the *first sixteen pages*, a *fac-simile* of the Vatican Ms.' —*Bodoni*, Parma. 1784. fol. handsome.--*F. G. Born*, Leipz. 1809. 8.--*Bothe*, Leipz. 1805. 8. —*Van Reenen*, Amst. 1808. 8.—*E. A. Mœbius*, Halae, 1810. 8. approved by Harles.--The epigrams ascribed to Anacreon are found in *Jacobs' Anthology*.--Translations, besides those in the editions already named; English, *Th. Moore*, Lond. 1812. 2 vols. 12. *Stanley*, Lond. 1815. 12. also by *Fawkes* and *Addison* (cited § 54); French, *J. B. Gail*, Par. 1799. 4.--*De Saint Victor*, Par. 1818; German, *Overbeck*, Lueb. 1800. 8.—*Ramler*, Berl. 1801. 8.—*F. C. Brosse*, Berl. 1806. 8.—*A. Drexel*, Landsh. 1816. 8; Italian, *Ch. Ridolfi*, Venet. 1765. 8.

(4) Works illustrative; *P. C. Henrici*, de indole carminis Anacreontici. Alton. 1752. 4.—*Degen*, ueber d. Philos. des Anacreon. Elang. 1776. 8.—*J. G. Schneider's* Anmerkungen ueber den Anacreon. Leipz. 1770. 8.—*Manso's* Character of Anacreon in *Nachtr. zu Sulzer*, B. 6.—*D. H. Urquhart*, Dissert. on the Odes of Anacreon. Lond. 1790. 8.

§ 60. *Pindar*, of Thebes in Bœotia, about B. C. 490, a lyric poet of the greatest celebrity. He wrote in the higher kind of lyric verse, employed to celebrate the triumphs of heroes and victors. He sung chiefly the praises of victors in the great public games of the Greeks. There now remain 14 Olympic, 12 Pythian, 11 Nemean, and 8 Isthmian Odes. Many other Hymns and Pæans, Dithyrambics, Threni (θρῆνοι) and the like, are lost. Quintilian justly ranks Pindar first among the nine most distinguished lyric poets of the Greeks (cf. § 26). He is marked by his lofty sublimity, his bold energy of thought, his vivid and poetical imagination, and the flowing fullness of his diction. Horace gives a lyric description of his character (L. iv. ode 2).

(1) Pindar was early taught the arts of music and poetry. Lasus and Simonides were his instructers. The Greeks related a story of him, that once, while he was a youth, as he threw himself upon the grass fatigued and sleepy, a swarm of bees deposited their honey on his lips, which prefigured the sweetness of his future poetry. In several instances he lost the prize in poetical contests with Corinna, who is, however, supposed to have owed something to the charms of her person as influencing the feelings of the judges. He is said at last to have appealed from them to herself. From all other competitors he invariably bore away the prize. He enjoyed great honors while living. The conquerors at the public games counted it a great part of their glory to be celebrated in the verse of Pindar, for which they courted his person, and bestowed on him the most liberal rewards. A statue was erected to him in Thebes, and was standing in the time of Pausanias, six centuries afterwards. The house which he had occupied was spared by the Spartans, and at a later period by Alexander, when Thebes was laid in ruins.—The age which he attained is variously stated, some say 55, others 66, and others 86 years.

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For the incidents of Pindar's life we are chiefly indebted to Pausanias; some circumstances are drawn from Ælian, Plutarch and others. Of the accounts by moderns, see (besides Lives of the Poets cited § 47) Præface in *Tourlet's* Translation of Pindar, Paris, 1818. 2 vols. 8.—*J. G. Schneider*, Versuch ueber Pindars Leben und Schriften. Strasb. 1774. 8.

(2) The division of the odes into *four* classes is ascribed to Aristophanes of Byzantium. He selected, out of the general mass of Pindar's effusions, such as had reference, more or less distinctly, to victories gained at the great games of the Greeks; yet some are found in the selection, which do not refer specially to any particular victory. Schœll remarks, that some of these odes seem to have been prepared to be rehearsed at the general triumph of the conquerors on the evening after the contest in the games, and others for the more private festival afterwards given to the individual victor, by his relatives and friends. See *Schœll*, Hist. Litt. Gr. Vol. I. p. 277.—Pref. to *West's* Pindar, cited below (4).

Various forms of poetical composition, besides odes, were written by Pindar, as, in the words of Neander, '*Pæanes, Dithyrambi, Scolia, Epitaphia, Encomia, Threni, Prosodiæ, Parthenia, Enthronismi, Bacchica, Daphnephorica, Hyporchemata, Dramata tragica, Epigrammata epica*, etc.' Very little, however, of all this remains. We have nothing entire except the odes.—*Mich. Neander*, Aristologia Pindarica Græco-Latina. Basil, 1558.

(3) One of the Odes (Olymp. 7) is said by a scholiast to have been preserved in a temple at Athens, in letters of gold.—The more the odes of Pindar are studied, the more the reader will be impressed with the genius of the author. The abruptness of his transitions has often been a ground of censure, but with great injustice. In many cases, where a new topic is introduced with apparent violence, or, as might at first seem, only by a perfectly wild imagination, there is found, on a closer view, a very philosophical and logical connection.

There is much of an epic character in the use of history and mythology, which he so happily employs. The Doric dialect abounds in his language, but he does not confine himself to it, but adopts Æolic and other forms where strength, variety, or the peculiarity of his metre demands.—See C. *W. Theoph. Cämenz*, Pindari ingenium etc. Misenae. 1804. 4.—*G. Hermann* de Dialecto Pindari Observationes. Lips. 1809. 4.—On Pindar's character and poetry, see also *Quarterly Rev.* vol. v. & xxviii.

(4) Best editions; *Aug. Bœckh*, Gr. & Lat. Leipz. 1811-22. 2 vols. 4. admirable.—*C. G. Heyne*, Gr. & Lat. Lips. 1817. 3 vols. 8.——Early editions; *Princeps, Aldina*, Ven. 1513. 8. with the hymns of Callimachus.—*Callergi*, Rom. 1515. 4. *Cum Scholiis*. First Greek book printed at Rome.—*R. Stephanus*, Par. 1560. 2 vols. 8.—*Erasm. Schmid*, Wittenb. 1616. 4. Gr. & Lat. cum schol.——Later; *West et Welsted*, Gr. & Lat. Oxon. 1697. fol.—*Foulis*, Gr. & Lat. Glasg. 1744, 54, 70. 3 vols. 12.—*D. Beck*, Lips. 1810. 2 vols. 8. not completed.—*Fr. Thiersch*, with a German translation in Pindaric verse. Leipz. 2 Th. 8.—*Tauchnitz*, Stereot. Leipz. 1819. 12.—*Huntingford*, Gr. &. Lat. Lond. 1814. 8. with an abridgement of Damm's Lex. Pindaricum.—*Ch. W. Ahlwardt*, Lips. 1820. 8. He contests with Bœckh the priority of inventing a new metrical system for Pindar's verse.——Translations; Latin, *N. Sudorius*, Par. 1582. 8.—*Jo. Costa*, (in verse) Patav. 1808. 8. German; *Fr. Gedike*, (prose) Olympic Odes, Berl. 1777. 8. Pythian. Berl. 1779. 8.—*J. Gurlitt* (prose), see *Fuhrmann's* Klein. Handb. p. 124.—*Goth. Fühse*, (verse) Penig. 1804, 1806. 2 vols. 8.—*F. H. Bothe*, (verse) Olympic. Berl. 1808. 8.—*Thiersch*, cited above; in high estimation. Italian; *Ant. Jerocades*, Nap. 1790. 8. French; *F. Morin*, Par. 1617. 8.—*Jaquier*, Lyon. 1754.—*L. C. Gin*, Par. 1801. 8.—*Tourlet*, already cited (1). English; *G. West*, Lond. 1753. 2 vols. 8. 1766. 3 vols. 12.—Six Odes (omitted by West) by *H. J. Pye*, Lond. 1775. 8.—*E. B. Greene*, Lond. 1778. 4.—*J. Banister*, Lond. 1791. 8.

(5) Illustrative; Lexicons of *Damm & Portus* cited § 7 (3).—*J. C. de Pauw*, Not. in Pind. etc. Trajecti ad Rh. 1747. 8.—*Hermann*, on the Pindaric Metres, in Heyne's edition, 3d vol.—*Aug. Bœckh*, Ueber die Versmasse des Pind. Heidelb. 1809. 8.—*J. C. Fr. Goetschel*, Mythologiæ Pindaricæ Specimen. Erlang. 1790. 4.—*Blondel*, Comparaison de Pindare et d'Horace, Par. 1673. 12.—*Fraguier*, Le Caractere de Pindare, and *Massieu*, Reflex. crit. sur Pindare, in Mem. des l'Acad. des Ins. T. iii.—*W. Congreve*, Discourse on the Pindaric Ode, in 3d vol. of his *Works*, Lond. 1753. 3 vols. 8.

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§ 61. *Æschylus*, a native of Eleusis, in Attica, flourished about 490 B. C. He engaged in military service, and acquired glory in the battles of Marathon, Salamis and Platæa. He afterwards retired to Sicily, where he died. His merit was very great as a poet in the department of tragedy. Indeed he was, properly speaking, the *author* of tragedy, as he gave it greater unity of action, introduced the dialogue (although the chorus still retained an important place), employed a more dignified style, and imparted a more noble and elevated character to the external representation. Yet we notice a want of completeness and finish in his plays. His efforts to present terrific or shocking scenes, with bold and uncommon modes of thought and expression, sometimes lead him into what is exaggerated, obscure or unnatural. Nor can we find in him the beauties belonging to a full and regular method. Of 75 or 90 tragedies, which he is said to have written, only *seven* remain. These are entitled *Προμηθεὺς δεσμώτης, Prometheus vinctus; Πέρσαι, Persæ; Ἑπτὰ ἐπὶ Θήβας, Septem contra Thebas; Ἀγαμέμνων, Agamemnon; Χοηφόροι, Choephori; Εὐμενίδες, Eumenides, Furies; Ἱκέτιδες, Supplices.*

(1) The birth of Æschylus is dated B. C. 535, and his death, 456. He is said to have made his first public attempt as a tragic author, at the age of 25, B. C. 499. Six years after the battle of Marathon, he gained his first tragic victory, and eight years after the battle of Platæa, he gained again the prize for a tetralogy (Cf. P. I. § 66).

Different accounts are given as to the reason of his removing to Syracuse in Sicily. Some ascribe it to his disgust at being charged and tried before the Athenians for profanation of the mysteries in some of his plays, although he was acquitted. Others assign as the reason, his defeat in a poetical contest with Simonides, and in another with Sophocles. Schlegel suggests (Dram. Lit. Lect. iv) that he retired from apprehensions of the hostility of the populace towards him, because he had highly recommended the Areopagus as holding a check upon democratic violence.—See *F. C. Petersen*, De Æschyli vita etc. Havniæ, 1816. 8. —Life of Æsch. in *Stanley's* edition, cited below (3).

(2) The plots of Æschylus are very simple. His characters are sketched boldly. A lofty and grave spirit reigns in his poetry. Terror is the predominant emotion. His *Prometheus bound* is called his master-piece.—Cf. *A. W. Schlegel's* Lect. on Dramat. Lit. Lect. iv.—Ed. Rev. vol. xxvi.—Theatre of the Greeks, cited § 40.—Charactere der Vornehmsten Dichter aller Nationen &c. von einer Gesellschaft von Gelehrten. Lips. 1792. vol. ii. p. 391.—Qart. Rev. Vol. xxv.

(3) Best editions; *C. G. Schutz*, Gr. & Lat. 4th ed. Halle, 1809-21. 5 vols. 8. The editions of Schuetz are very highly lauded by continental critics; but an English reviewer has spoken in a different tone. See *Mus. Criticum*. Vol. i. p. 109. Cf. Dibdin's Introd. cited § 7 (9), vol. i. p. 241.—*S. Butler*, Gr. & Lat. Camb. 1809. 4 vols. 4; 8 vols. 8. Cf. *Ed. Rev.* vol. xix.—*Wellauer's*, Lips. 1826. and *Scholefield's*, Camb. 1828. 8. are considered good.—*Dr. C. J. Blomfield's* editions of separate tragedies are ranked very high, and said to give the purest text. *Prometheus, Persæ, Septem contra Thebas, Agamemnon and Choephori* have been published; the remaining *two* expected.

Early editions; *Princeps, Aldus*, Ven. 1518. 8.—*F. Robortellus*, Ven. 1552.—*Turnebus*. Par. 1552. 8.—*Victorius* (printed by *H. Stephanus*) Par. 1557. 4.—*Th. Stanley*, Gr. & Lat. Lond. 1663. fol. It was very celebrated; the foundation of *Butler's*.———Later; *Pauw*, Gr. & Lat. Hag. Com. 1745. 2 vols. 4. '*to be shunned.*'—*Foulis*, Gr. & Lat. 1746. 4. & 12.—*Porson*, Glasg. 1795. fol. See, on this, *Pursuits of Literature*, pt. ii. p. 42. *Dibdin*, i. p. 242.—*F. H. Bothe*, Leipz. 1805.

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8. not much approved (*Dibdin*).——Editions of separate tragedies; *G. Hermann*, Eumenides, Leipz. 1799. 8.—*C. Schwenk*, Septem contra Thebas. Lpz. 1818. 8.—Choephori, Lpz. 1819. 8.—Eumenides, Bonn. 1821. 8.

Translations; Italian, (with Sophocles and Euripides) *Mich. Mallius*, Rom. 1768. 8.—German, *J. T. L. Danz*, Lips. 1805, 1808. 2 vols. 8. 'too much modernised.'—*Gottf. Fœlse*, Lips. 1809. 8. 'defective.' *Fuhrmann*.—*C. Ph. Conz*, (metrical) Choephori, Zuerich, 1811. 8, Persæ, and the rest, Tuebingen, 1815-1820. 'good.' *Fuhrmann*.—*W. von Humboldt*, Agamemnon. Lpz. 1816. 4.——English; *R. Potter*, 2d ed. imp. Lond. 1779. 2 vols. 8.——French; *F. J. G. de la Porte du Theil*, (with original & notes) Par. 1798. 2 vols. 8. also in new edition of *Brumoy's* Theat. Gr. (by *Raoul-Rochette*) Par. 1820 ss.—Marquis *de Pompignan*, Par. 1770. 8.

(4) Other works illustrative; *J. Meursius*, Æschylus, Sophocles, Euripides, sive de tragœdiis eorum libri III. Lug. Bat. 1619; also in *Gronovii* Thesaurus Gr. T. X.—*J. A. Starck*, de Æschylo et inprimis ejus tragœdia, quae Prometheus vinctus inscripta est, libellus. Gœtt. 1763. 4.—*H. Blumner*, Ueber die Idee des Schicksals in d. Tragœdien Æschyl. Leipz. 1814. 8.—*Car. Fr. Wunderlich*, Observat. criticæ in Æschyli tragœdias etc. Gœtt. 1809. 8.—*G. Hermann*, De versibus spuriis ap. Æschylum. Lips. 1814. 4.—*Burney's* Tentamen de metris (ab Æschylo) in chor. cant. adhibitis. Lond. 1811. 8. Cf. Ed. Rev. vol. xviii.

§ 62. *Sophocles*, born at Colonus, near Athens, was the greatest author in Greek tragedy, and not without honor as a warrior. He flourished about 450 B. C. He improved the tragic stage by introducing a third speaker, and by limiting the office of the chorus, which, with him, appears rather as a contemplative spectator, than a real participater in the action represented. His tragedies have the merit of a regular and judicious plan, a striking truth in characters, and a masterly and energetic expression and play of the passions. They are full of feeling and full of nature. Of a great multitude composed by him, we possess only *seven*; viz, *Αἴας μαστιγοφόρος, Ajax Flagellifer, Ajax bearing the lash*; *Ἠλέκτρα, Electra*; *Οἰδίπους Τύραννος, Œdipus King*; *Ἀντιγονη, Antigone*; *Οἰδίπους ἐπὶ Κολωνῷ, Œdipus at Colonus*; *Τραχίνιαι, The Trachinian women*; *Φιλοκτήτης, Philoctetes*. The third of these, *Œdipus King*, is esteemed as the best.

(1) Sophocles was about 30 years younger than Æschylus, and about 16 older than Euripides (§ 39). In early youth, it is said, he was beautiful in person, and made rapid attainments. His father, Sophilus, was wealthy, and furnished him with the best advantages for education. At the age of 25 he brought forward his first tragedy, for a prize. It was in a memorable dramatic contest, in which Æschylus was a candidate, and Cimon and his nine colleague-generals, after their victory over the Persians near the Eurymedon, were the judges. Sophocles received the prize by their decision, B. C. about 468. He won the first prize in such contests twenty times, while Æschylus gained this distinction but thirteen times, and Euripides but a still smaller number.

The unnatural ingratitude of his family, in attempting to deprive him of his property on the charge of dotage, furnished him an opportunity to acquire new glory; he read before the court his Œdipus at Colonus, which he had just composed; in admiration of the piece, the judges not only rejected the suit of the family, but escorted the poet from the place of trial to his own dwelling. He died about B. C. 405, not long before the defeat of the Athenians at Ægos-potamos. Discordant and marvelous tales are related of his death.—See *Gott. Eph. Lessing*, Leben des Sophokles. (ed. Eschenburg) Berlin, 1790. 8.—Nachtræge zu Sulzer's Theorie (*Fr. Jacobs*).

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(2) Different statements are made respecting the number of tragedies composed by Sophocles. Suidas makes it 123. It is commonly judged that the true number is about 70. Many of the plays, which were ascribed to him, are thought to have belonged to his son Iophon and grandson Sophocles.——He was called by the ancients the *Attic Bee*, to designate the sweetness and grace which characterised his works.—See *Besenbeck*, Diss. de ingenio Sophocles. Erlang. 1789. 4.—*Schlegel's* Dram. Lit. Lect. iv.—*Schöll*, Hist. L. Gr. Vol. ii. p. 30.

(3) Best editions; *R. F. Ph. Brunck*, Gr. & Lat. Argent. 1786–9. 3 vols. 8. Repr. often; best, Oxf. 1820. 3 vols. 8. Lond. 1824. 4 vols. 8.—*C. G. A. Erfurhdt*, Lips. 1802–11. 6 vols. 8. each volume one play; *Œdipus Coloneus* wanting. *Same*, ed. *Hermann*. Lips. (commenced) 1823. 12.

Early editions; *Princeps, Aldus*, Ven. 1502. 8.—*Junta*, (*Francinus* ed.), cum Schol. Flor. 1522, 1547. 4.—*Turnebus* (with the Schol. of *Dem. Triclinius*), Par. 1553. 4.—*H. Stephanus*, Par. 1568. 4.—*Canterus*, Antw. 1579. 12. Repr. Lugd. Bat. 1593.——Later; *Johnson*, Oxon. 1705. 2 vols. 8. 3d vol. Lond. 1746. Gr. & Lat. Cum. Schol. Repr. Lond. 1758. Eton. 1775. more correct. Dibdin. ii. p. 412.—*Capparonier* (finished by *Vauvilliers*), Gr. & Lat. 2 vols. 4.—*F. H. Bothe*, Gr. & Lat. Lpz. 1806. 2 vols. 8.—*G. H. Schæfer*, Lips. 1810. 2 vols. 8.———Of single tragedies, there have been numerous editions; among the best are the following; AJAX, *B. Stollberg*, [with Scaliger's metrical version] Wittenb. 1668. 8.—*J. G. Hoerius*, Wittenb. 1746. 8. *Ch. Aug. Lobeck*, Lips. 1809. 8. ELECTRA, (Gr. Lat. & Ital.) Rom. 1754. 4.—*G. Ant. Ch. Scheffler*, Helmsted. 1794. 8. ŒDIPUS TYRANNUS, *J. H. C. Barby*, Berl. 1807. 8.—*P. Elmsley*, Oxf. 1811. 8. impr. Lpz. 1821. ANTIGONE, *J. H. C. Barby*, Berl. 1806. 8. ŒDIPUS COLONEUS, *C. Reisig*, Jenæ, 1820. 8. a vol. of *Comment. crit.* 1822. 8.—*P. Elmsley*, Oxf. 1823. 8. TRACHINIAE, *J. G. Ch. Hæpfner*, Lips. 1791. 8.—*L. J. Billerbeck*, Hildes. 1801. 8. PHILOCTETES, *F. Gedike*, Berl. 1781. 8.—*Buttmann*, 1822. 8.

Translations; German, (metrical) Count *Stollberg*, Hamb. 1823. 2 vols. 8.—better, *C. W. F. Solger*, Berl. 2 vols. 8.——French, *Dupuy*, Par. 1762. 2 vols. 8.—*G. de Rochefort*, Par. 1788. 2 vols. 8.——English, (blank verse) *Th. Franklin*, Lond. 1759. corr. 1788.—*R. Potter*, Lond. 1788.

§ 63. *Euripides*, was born at Salamis, of Athenian parents, B. C. 480. He was instructed in rhetoric by Prodicus, and by Anaxagoras in philosophy. Socrates was his familiar friend. He died B. C. 406, at the court of Archelaus, king of Macedon. His talent for philosophy and eloquence appears in his tragedies, which are strikingly marked by sententious passages, and pathetic scenes; in this respect he sometimes violates tragic dignity. An easy and regular method is found in all his pieces. His characters are designed with exactness, and are less ideal than those of Sophocles. With much fidelity and truth in expression he unites great richness and fullness. Most of his plays, of which he composed at least 75, are lost; *seventeen* or *eighteen*, however, remain, besides some fragments, and the *Cyclops*, which was a performance of Euripides, belonging to the satyrical drama (§ 44).

(1) Euripides remained at Athens until within a few years of his death. He went to Macedonia on the invitation of the king, Archelaus. Several causes are suggested as influencing him thus to retire; domestic trials, the abuse and ridicule received from Aristophanes, and public prosecution on a charge of impiety. His death is said to have been occasioned by an attack of some ferocious hounds, in which he was so mangled, that he expired not long afterwards. He was 75 years old.—For the biography of Euripides, see (besides the work referred to in § 47) his Life by *Barnes*, in pref. to his edition of Euripides,—and by *Moschopulus*, *Thomas Magister*, and *Aulus Gellius*, found in *Musgrave's* edition of Euripides,—and the anonymous Life in *Elmsley's* edition of the *Bacchæ*. Cf. (4) below.

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(2) Euripides is said by some to have composed 120 dramas. A catalogue of those lost is given by *Fabricius* (Bibl. Græc.). Those which remain are *Ἑκάβη, Ὀρέστης, Φοίνισσαι, Μήδεια, Ἱππόλυτος στεφανηφόρος, Hippolytus Coronifer, Ἱκέτιδες, Ἀνδρομάχη, Ἱκέτιδες, The Female Suppliants, Ἰφιγένεια ἡ ἐν Ἀυλίδι, Ἰφιγένεια ἡ ἐν Ταύροις, Τρῳάδες, The Trojan Women, Βάκχαι, The Female Bacchanals, Ἡρακλείδαι, Ἑλένη, Ἴων, Ἡρακλῆς μαινόμενος, Hercules furens, Ἠλέκτρα,* and *Ῥῆσος, Rhesus.* This last, however, is considered as spurious by some of the best critics. The principal fragments are of two pieces entitled *Φαέθων*, and *Δανάη*.—On the number of pieces written by Euripides, what genuine, what lost, &c. *Fuhrmann's* Klein. Handb. p. 151. *Schœll*, Hist. Litt. Gr. ii. p. 52.—*Valckenaer*, Diatribe in Euripid. deperditor. dram. reliquias. Lips. 1824. 8.—*Fr. Osann*, Epist. ad Matthiæum, de nonnullis fabularum Euripidis deperd. titulis, in *Wolf's* literar. Analekten (vol. 2d. p. 527) Berl. 1820.—In *same* work (Analekten, vol. 2d. p. 392) ueber den Prologus der Danae (one of the fragments above named).—*A. Boeckh*, Græcæ tragœdiæ principum, Æschyli, Sophoc. Eurip. num ea quæ supersunt et genuina omnia sint, et forma primitiva servata etc. Heidelb. 1808. 8.—*Hardion*, sur la tragedie de Rhesus, in Mem. de l'Acad. des Ins. et B. Lett. T. X.—Class. Journ. No. 43.

Ancient authors refer to another production of Euripides, styled *Ἐπικήδειον*, a *funeral song*, in honor of Nicias and others, who perished in the fatal expedition of the Athenians against Syracuse. There exist also *five letters* ascribed to Euripides. They may be found in the editions of *Barnes*, *Beck* and others.—See *Schall*, ii. p. 64.—The genuineness of the letters is discussed in *R. Bentley's* Dissert. upon the epistles of Phalaris, &c. Lond. 1816. first published in *Wotton's* Reflect. on anc. and mod. Learning (Cf. P. I. § 29). Comp. remarks of *Beck*, *Glasg. ed.* of Eurip. vol. 7. p. 720.

(3) The Medea is generally considered as one of the best pieces of Euripides. It is said that Cicero was reading this, when arrested by the ministers of the proscription.

In comparing Euripides and the other two masters in Grecian tragedy, it may be said, that he ranks first in tragic representation and effect, Sophocles, first in dramatic symmetry and ornament, and Æschylus, first in poetic vigor and grandeur. Æschylus was the most sublime, Sophocles the most beautiful, Euripides the most pathetic. The first displays the lofty intellect, the second exercises the cultivated taste, the third indulges the feeling heart. Each, as it were, shows you a fine piece of sculpture. In Æschylus, it is a naked hero, with all the strength, boldness and dignity of olden time. In Sophocles and Euripides, it may be perhaps the same hero; but with the former, he has put on the flowing robes, the elegant address and the soft urbanity of a polished age; with the latter, he is yielding to some melancholy emotion, ever heedless of his posture or gait, and casting his unvalued drapery negligently about him. They have been compared by an illustration from another art. 'The sublime and daring Æschylus resembles some strong and impregnable castle situated on a rock, whose martial grandeur awes the beholder, its battlements defended by heroes, and its gates proudly hung with trophies. Sophocles appears with splendid dignity, like some imperial palace of richest architecture, the symmetry of whose parts, and the chaste magnificence of the whole, delight the eye, and command the approbation of the judgment. The pathetic and moral Euripides hath the solemnity of a Gothic temple, whose storied windows admit a dim religious light, enough to show its high embowed roof, and the monuments of the dead, which rise in every part, impressing our minds with pity and terror at the uncertain and short duration of human greatness, and with an awful sense of our own mortality.' (*Potter*).

On the character of Euripides and his writings, comp. *Schlegel*, Dram. Lit. Lect. v.—Char. vormehmst. Dicht. cited § 61(2) vol. 5. p. 335.—Anacharsis, ch. 59.—*Clodius*, Versuche aus der Literatur und Moral. Th. 1. p. 72.—*Fr. Jacobs*, Andimadvers. in Euripidem. Goth. 1790. 8.—*Same*, Curæ Secundæ in Eurip. Lips. 1796. 8.——Euripides is defended from the common charge of misogyny in the work styled Hinterlassene Papiere eines philos. Landpredigers, herausgegeben von *Karl Heinr. Heydenreich*, Lips. 1798. 8.

(4) Best editions; *Variorum*, Gr. & Lat. (publisher *Priestley*) Glasg. 1821. 9 vols. 8. very highly commended by Dibdin; the text of each play drawn from the most eminent editor of that play.—*Beck*, Gr. & Lat. Lips. 1778–88. 3 vols. 4. —*Matthiae*, Gr. & Lat. Lips. 1813–18. 8 vols. 8.

Early editions: *Princeps*, *Aldus*, Ven. 1503. 2 vols. 8. [12 Dibdin]. There was an edition of *four* plays, perhaps earlier, but without date, printed at Flo-

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rence.—*Hervagius*, Basil. 1537, 44, 51 [3 editions] 2 vols. 8.—*Oporinus*, Gr. & Lat. Basil. 1562. fol.—*Canterus*, Antw. 1571. 12.—*Commelin*, Gr. & Lat. Heidelb. 1597. 2 vols. 8.—*P. Stephanus*, Gr. & Lat. Genev. 1602. 4.——Later; *Barnes*, Gr. & Lat. Cantab. 1694. fol. it eclipsed all preceeding editions.—*Musgrave*, Gr. & Lat. Oxon. 4 vols. 4. differently estimated by critics.—*Foulis*, Gr. & Lat. Glasg. 1797. 10 vols. 12.—*E. Zimmermann*, Gr. & Lat. Francof. ad M. [Francfort] 1808–15. 4 vols. 8.——To detail editions of single plays would take too much space. Hermann, Brunck, Valckenaer, Elmsley, Porson, Monk, [Quart. Rev. vol. 15], Wuestemann, Markland and Robinson are the most celebrated editors. Of the *Cyclops*, the best edition is *Hæfner*, Lips. 1789. 8.

Translations; German, (metrical) *F. H. Bothe*, Berl. 1800. 5 vols. 8.—French, *P. Prevost*, Par. 1783. 3 vols. 8. and in *Brumoy's* Theatre des Grecs.—English, *R. Potter*, Lond. 1783. 2 vols. 4. and later.—*M. Woodhull*, Lond. 1782. 4 vols. 8. 1802. 3 vols. 8.

(5) Some other works illustrative; *C. Fr. Ammon*, Diss. de Eurip. Hecuba. Erl. 1788. 4.—*Fr. N. Morus*, Prog. de Phœnissis Eur. Lips. 1771. 4.—*H. Bluemner*, Ueber die Medea von Euripides. Lpz. 1790. 8.—*Bouterwek*, de philosophia Euripidea &c. in the *Commentt. class. hist. et philos. Soc. Reg. Scientiar.* T. iv. and in *Miscell. Graec. Dram.* Cambridge.—*C. A. Böttiger's* prolusiones II de Medea Eurip. cum priscæ artis operibus comparata. Weim. 1802. 4.—*A. W. Schlegel*, Compar. entre la Phedre de Racine et celle d'Euripide. Par. 1807. 8.—*L. Racine* and *Batteaux*, in Mem. de l'Acad. des Insc. &c. T. viii. x. xlii.—*Henr. Aug. Zeibisch*, Disp. qua mos Græcorum infantes exponendi ex variis scriptor. antiq. maxime Euripidis Ione illustratur. Wittenb. 1753. 4.

§ 64. *Empedocles*, of Agrigentum in Sicily, who flourished about B. C. 440, may be mentioned here as a didactic poet. He was one of the most eminent men in his native land, and distinguished as a philosopher and naturalist. That from ostentatious pride he threw himself into to the crater of Ætna, is a fable; he probably died while journeying in Peloponnesus. A poem in three books, *on the nature of things*, (*Περὶ φύσεως τῶν ὄντων*) is ascribed to him by ancient authors. It was imitated by Lucretius; and a fragment of it still remains. Another poem, called the *Sphere* (*Σφαῖρα*), was ascribed to him, but it is undoubtedly from some later author.

(1) Other productions were ascribed to him, particularly a number of verses under the name of *Καθαρμοί*, and a poem called *Ἰατρικὸς λογος*. Some have considered him as the author of the so called golden verses of Pythagoras. In philosophy he was a disciple of the Italic or Pythagorean school. His life is given by *Diogenes Laertius*. For his philosophical views, see *Enfield's* Hist. Phil. B. II. ch. xii. sect. 2. [vol. I. p. 430. Dublin, 1792].—*H. Ritter* in *Wolf's* Analekten, vol. ii. p. 411.—*Cousin's* French Trans. of *Tenneman's* Hist. Phil. vol. i. § 108.

(2) The poetical fragments of Empedocles are found in *Fr. W. Sturz*, Empedocles Agrigentinus &c. Lips. 1805. 2 vols. 8. containing a view of his life, character, writings &c.—also in *A. Peyron*, Empedoclis et Parmenidis Fragmenta, Lips. 1810. 8.—The poem of the *Sphere* was published by *F. Morel* (Par. 1584. 4), as the work of *Demetr. Triclinius*, probably author of the copy that fell into the hands of Morel. Shortly after (1587. 4) a Latin translation by *Q. Sept. Florent. Christianus*.—The original and the Translation by *B. Hederich*, Dresd. 1711. 4.-Both found also in *Fabricius* [Harles ed.] vol. i. p. 816.

§ 65. *Aristophanes*, lived at Athens about B. C. 430. His native place is not certainly known. He is the only comic poet of the Greeks, from whom any complete plays now remain. Of more than fifty comedies written by him, only *eleven* are extant. They are

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styled *Ἀχαρνεῖς*, the *Acharnians*; *Ἱππεῖς*, *Knights*; *Νεφέλαι*, *Clouds*; *Σφῆκες*, *Wasps*; *Εἰρήνη*, *Peace*; *Ὄρνιθες*, *Birds*; *Λυσιστράτη*, *Lysistrata*; *Θεσμοφοριάζουσαι*, *Females keeping the festival Θεσμοφόρια* (in honor of *Ceres*); *Βάτραχοι*, *Frogs*; *Ἐκκλησιάζουσαι*, *Females in Assembly*; *Πλοῦτος*, *Plutus*, god of riches. Aristophanes possessed a very fertile genius, a lively wit, true comic power, and Attic eloquence. We are obliged, however, to charge him with bitter personal satire, and ridicule of worthy men, especially Socrates and Euripides. This, it is true, was in accordance with the character of Grecian comedy at that time, as was also his abundant contempt for the common religious belief. His plays furnish a valuable means of learning the state of manners and morals among the Greeks in his age.

(1) He was probably a native of Ægina. He is supposed to have died about 380, B.C. at the age of 80.—*Nic. Frischlin*, Life of Aristoph. prefixed to *Kuster's* edition (mentioned below).—*Fuhrmann's* Klein. Handbuch. p. 163.

(2) In the *Ἀχαρνεῖς*, the author attacks Euripides, and in the *Θεσμοφοριάζουσαι* and *Βάτραχοι* also brings him particularly into view. It is in the *Νεφέλαι* that Socrates is ridiculed; many have supposed that the poet merely intended to ridicule, under the name of Socrates, the sophists in general, and that this play had little or no influence in reference to the trial and condemnation of that philosopher.—*Schlegel's* Dram. Lit. Lect. vi. [i. p. 203].—*Schöll*, Hist. Lit. Gr. vol. ii. p. 95.—*Mitchell's* Translation, *Introduction* [Cf. Ed. Rev. vol. 34. N. Amer. vol. 14. L. Quarterly, vol, 23].—*Harles*, de Consilio Aristoph. in scribend. comœd. *Nubes* inscripta. Erlang. 1787.—For a view of the character of Aristophanes and his writings, besides the references just made, we add *Charak. vornehmst. Dicht.* cited § 61 [2], vol. 7. p. 113.

(3) Best editions; *Brunck*, Gr. & Lat. 1783. 4 vols. 8. Repr. Oxf. 1811. 4 vols. 8. with the Lexicon Aristophaneum of *J. Sanzay*, as 5th vol.—*Invernizi*, *Beck* and *Dindorf*, Lips. 1794–1822. 11 vols. 8. with the scholia, not in Brunck's; expected to extend to 15 vols.—*Ch. God. Schütz*, Gr. & Lat. commenced Lips. 1821. 8. whether more than 1st vol. published, not known (*Dibdin*).—A new edition was some time since announced, to be under the care of *Bekker*, 4 vols. 8.

Early editions; *Princeps*, *Aldus*, (*Marc. Musurus* ed.) Ven. 1498. fol. cum Schol. (9 comedies).—*Junta*, Flor. 1515. 8. 1525. 4. (ed. *Francinus*).—*Cratandrus* [ed. *S. Grynæus*] Basil. 1532. 4. [*first* containing 11 comedies].—*Zanetti*, Ven. 1538. 8.—*Froben*, Basil, 1547. fol.—*Nic. Frischlin*, Gr. & Lat. Francof. ad M. 1597. 8.—*Æmil. Portus*. Gr. & Lat. Aurel. Allobr. 1607. fol.———Later; *Lud. Kuster*, Gr. & Lat. Amst. 1710. fol. very highly esteemed.—*Bergler*, rather *P. Burman* with notes of *S. Bergler* and *C. Duker*) Gr. & Lat. Lug. Bat. 1760. 2 vols. 4.

Editions of separate plays cannot here be cited. Melancthon, Hemsterhuis, Harles, Kuinoel, Hermann, Hœpfner, and Elmsley, are among the principal names. Beck, Wolf and Reisig may be added.

Translations; German, *J. H. Voss*, with notes, Braunschw. 1821. 3 vols. 8. commended by Fuhrmann.—French, *L. Poinsinet de Sivry*. Par. 1784. 4 vols. 8. —*A. C. Brotier* in the *Theatre des Grecs*.—Italian, *B. & P. Rositini*, Ven. 1544. 8.—English, *Thom. Mitchell*, Camb. 1817. 3 vols. 8.

(4) Some other works pertaining to Aristophanes; *Reisig*, Conjectaneorum in Aristoph. Libb. II. Lips. 1816. 8.—*P. F. Kanngiesser*, cited § 41.—*J. G. Willamow*, de Ethopœia comica Aristoph. Berl. 1766. 8.—*J. Floder*, Diss. explicans Antiquitates Aristophaneas. Ups. 1768. 4.—*Boivin*, in Mem. de l'Acad. des Inscr. T. vi. and *Le Beau*, in same, T. xxx.—The fragment of *Plutarch* containing a comparison of Aristophanes and Menander.—*Aug. Seidler*, de Aristoph. fragmentis. Hal. Sax. 1818. 4.

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§ 66. *Menander*, born at Athens about B. C. 342, one of the later comic poets of the Greeks. He wrote numerous comedies (§ 43), of which we possess only slight fragments. The loss of Menander is the more regretted on account of the praise bestowed on him by Quintilian (x. 1). Some idea of his manner may be obtained, however, from the imitations of him in Terence. *Philemon* is usually named in connection with Menander, as a contemporary and rival.

(1) Menander died at the age of about 50; Philemon, a native according to some of Sicily, but according to others of Cilicia, lived to the great age of 97 or 99. The former was rather a voluptuary; the latter was particularly temperate. —*Schlegel's* Dram. Lit. Lect. 7.

(2) The best edition of the fragments of Menander and Philemon, is by *A. Meinecke*, Berl. 1823. 8.—They are found in the collections cited § 43. That of *Le Clerc* occasioned a bitter literary war (Schœll iii. p. 82. Harles, Int. i. p. 489. Brev. Not. p. 226).

§ 67. *Lycophron*, a poet and grammarian, born at Chalcis in Eubœa, flourished in the time of Ptolemy Philadelphus, B. C. about 284. His performance styled Ἀλεξάνδρα, *Alexandra* or Cassandra, was improperly ranked in the class of tragedies; it is a monologue or monodrama, in which Cassandra predicts to Priam the fate of Troy. This topic is interwoven with many others, pertaining to the history and mythology of different nations, so as to render the poem obscure and heavy.

(1) Lycophron was a writer of tragedies and was ranked among the *Pleiades* (§ 40). A work also on the subject of *comedy*, Περὶ κωμῳδίας, was written by him. The loss of the latter is more regretted than of his dramatic pieces. The grammarians of Alexandria collected a mass of materials illustrating his *Cassandra*, from which *John Tzetzes* compiled a large commentary.—*Schœll*, iii. p. 96.

(2) The best edition, according to *Dibdin*, is that of *Ch. G. Müller*, Lips. 1811. 3 vols. 8. (Cf. Dibdin ii. p. 211, Schœll iii. 106).—That of *J. Potter*, Oxf. 1702. fol. is very celebrated.——The oldest or *princeps* edition was by *Aldus*, Ven. 1513. 8. together with Pindar and Callimachus.——Other editions; *Peraxylus*, or *P. Lacisius*, Basil. 1546. Fol. (Cf. Dibdin, ii. p. 208.)—*W Canter*, Bas. 1566. 4. with brief notes and two Latin translations, one in prose by *Canter*, the other in verse by *Jos. Scaliger*.—*H. G. Reichard*, Gr. & Lat. Lips. 1788. 2 vols. 8.—*L. Sebastian*, Gr. & Lat. Rom. 1803. 4. commended by Dibdin.

An English version of Lycophron by *Royston*, Class. Journ. xiii, xiv.

§ 68. *Theocritus*, a native of Syracuse, flourished in the time of Ptolemy Philadelphus, and in the reign of the second Hiero, B. C. about 275. We have under his name thirty Idyls, Εἰδύλλια, some of which are probably not genuine, and also twenty-two smaller pieces, chiefly epigrams. He was the most distinguished of ancient authors in the department of pastoral poetry. Virgil followed him as a master and model, but was his inferior in simplicity and fidelity to nature.

(1) We cannot assert what induced Theocritus to remove from Syracuse to Alexandria, where he certainly spent a part of his life. Some have stated that certain satires composed by him against Hiero exposed him to the vengeance of

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that monarch. Where and when he died is not known, although it has been supposed, that he returned to Sicily and suffered a violent death from the vengeance of Hiero.—Life of Theocritus in *Polwhele* cited below.

(2) The nature of the Greek Idyl has already been exhibited (§ 30). The Idyls of Theocritus are not confined to pastoral subjects. Of the thirty ascribed to him, only *fifteen* can properly be considered as bucolic or *pastoral*, viz. the first 9 and the 11th, considered by all as genuine bucolics, and the 10th, 20th, 21st, 23d and 27th, which may be put in the same class. Five are *mythological*, viz. the 13th, 22d, 24th, 25th and 26th. *Three* have been termed *epistolary*, 12th, 28th and 29th, bearing a slight resemblance to the epistles of Ovid, but having less of the elegiac character. They are called *lyric* by Schœll. *Two* may be denominated *comic*, the 14th and 15th. The latter, Συρακούσιαι, the *Syracusan Gossips*, has no more of the pastoral in its tone than a scene from Aristophanes. (Cf. § 46.) *Two* others may be styled *panegyrical*, the 16th and 17th. And there are *two* in the collection, 19th and 30th, which may properly enough perhaps be called *anacreontic*, being mere imitations of the lighter odes of Anacreon. The remaining *one*, 18th, is a genuine epithalamium, according to its title, Ἑλένης ἐπιθαλάμιος.

The reputation of Theocritus is built on his Idyls. The epigrams would scarcely have preserved his name from oblivion. One piece of a peculiar character remains, termed the Σύριγξ, consisting of 21 verses so arranged as to form a resemblance to the pipe of the god Pan. In the Alexandrine age there was a depraved fondness for such odd and fanciful devices, in which the poet's lines presented the form of eggs, axes, wings or altars.—For the character of Theocritus, see *Elton's* Specimens of Classic Poets.—Nachtr. zu Sulzer. i. p. 89.—*C. W. Ahlwardt*, zur Erklærung der Idyll. Theokrits. Rostach. 1792. 8.—*Eichstædt*, Adumb. quæst. de carm. Theocr. indole ac virtutibus. Lips. 1794. 4.

(3) The *epithalamium of Helen* has been thought to resemble the *Song of Solomon*, and some have supposed that Theocritus imitated the latter. Schœll opposes this idea, although there are passages in the Idyls containing imagery, which might have been drawn from the Scriptures. The Septuagint version was made in the time of Theocritus.—Comp. Idyl. 24, 84 with *Is.* 75. 25 and 11. 6; Id. 18. 26-28 with Sol. S. 1. 9 and 6. 10; Id. 20. 26 with Sol. S. 4. 11; Id. 23. 23-26 with Sol. S. 8. 6, 7.—See *Schöll*, vol. iii. p. 146.—*Matter*, Essai sur l'Ecole Alexandrie.—*Ch. Fr. Staudlin*, Theokrits Idyll. und das hohe Lied verglichen, in *Paulus*, Memorabilien. vol. ii. p. 162.

(4) Best editions; *Th. Kiessling*, Gr. & Lat. Lips. 1819. 8. 'Perhaps the very best, up to the time of its publication.' *Dibdin.*—*Jacobs*, Halæ, (commenced) 1824. 8. promising to be most ample.—Of previous editions, the best are *Th. Warton*, Oxf. 1770. 2 vols. 4. *L. C. Valckenaer*, Gr. & Lat. Lug. Bat. 1779. 8. repr. (ed *Heindorf*) Berl. 1810. 2 vols. 8.———Early editions; *Princeps*, (18 Idyls, with Works and Days of Hesiod) Milan, 1493. fol. time and place known only by conjecture. *Dibdin.*—*Second*, by *Aldus*, (with Hesiod) Ven. 1495. fol.—*Junta*, Flor. 1515, 1540. 8.—*Calliergus*, cum schol. Rom. 1516. 8. thought to be the second Greek book printed at Rome.—*Morel*, Par. 1561. 4.—*H. Stephanus*, Par. 1566, in *Poet. Princ.* cited § 47. & 1579. 12. Gr. & Lat. with Bion and Moschus. —*D. Heinsius*, Gr. & Lat. Heid. 1604. 4. Repr. Oxf. 1676. 8. Lond. 1729. 8. 1758. 8.———Later; *Martinus*, Gr. & Lat. Lond. 1760. 8.—*Reiske*, Gr. & Lat. Lips. 1765. 2 vols. 4,—*F. A. Stroth*, Gothæ, 1780. 8. particularly valued for its illustrations of terms and phrases pertaining to botany and natural history. *Dibdin.* 4th ed. by *Stroth* and *Jacobs*, (for schools) Gothæ. 1821. 8.—*Bodoni* (ed *B. Zamagna*) Parm. 1791. 2 vols. 8. with Lat. version.—*J. B. Gail*, Paris, 1795. 3 vols. 4. with Lat. and Fr. vers. and figures. The two last are named by Schöll, as 'editions du luxe.'—*Dahl*, Lips. 1804. 8.—*J. Geel*, Amst. 1820. 8.—*Th. Briggs*, Camb. 1821. 8.

Translations; German, *Finkenstein*, Arethusa. oder die bukol. Dichter des Alterthums, Berl. 1806. 8. containing a Life of Theoc.—*J. H. Voss*, Tubing. 1808. 8.———French, *Chabanon*, Par. 1777. 8.—*Gin*, Par. 1788. 2 vols. 8.—Italian, *A. M. Salvini*, Ven. 1718. 12. with annot. by *Desmarais*, Aret. 1754. 8.——English, *E. B. Greene*, Lond. 1767. 8.—*R. Polwhele*. (with Bion and Moschus) Lond. 1792. 2 vols. 8.

§ 69. *Bion* of Smyrna, and *Moschus* of Syracuse, were contemporary with Theocritus, as is generally supposed. The Idyls of

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Moschus belong rather to descriptive than to pastoral poetry, properly speaking; they have more refinement, with less of natural simplicity than the pieces of Theocritus. The *seizure of Europa* is the most beautiful.—The Idyls of Bion contain elegant passages; but they savor too much of art, and are wanting in the freedom and naivete of Theocritus. His principal piece is the *funeral song in honor of Adonis*.

(1) Some have placed the date of these poets considerably later than the time of Theocritus. Their era is perhaps a matter of real doubt.—*Manso* Abh. von Bion's Leben, in his ed. cited below (3).

(2) There remain of Moschus *four* Idyls, and a few smaller pieces; of Bion, besides the piece above named, only some short Idyls, and a fragment of a longer one. These pieces have usually been published in connection with those of Theocritus; and anciently they were in fact confounded with them.—*Scholl*, iii. p. 175.

(3) Best editions; *Jacobs*, Gr. & Lat. Gothæ. 1795. 8.—*Valckenaer* with Theocritus cited § 68 (4).——Early editions; *Princeps* in *Aldus*, with Theoc. Ven. 1495, fol.—The *first* ed. of B. and M. separate from Theoc. was by *Mekerckus*, Brug. Fl. 1565. 4.--*Vulcanius*, Gr. & Lat. with Callimachus. Antw. 1584. 12.—Later; *Heskin*, Gr. & Lat. Oxf. 1748.--*Schier*, Lips. 1752.--*Manso*, Gr. & Germ. Gothae, 1784. 8. but without accents.—*Wakefield*, Lond. 1795. without accents.
Translations; German, by *Manso*, just cited; French, *Gail*, and English, *Greene* and *Polwhele*, cited § 68 (4).

§ 70. *Callimachus*, of Cyrene in Lybia, flourished B. C. about 260. He was a historian and grammarian, at Alexandria, patronised by Ptolemy Philadelphus and by him placed in the *Museum* (Cf. P. I. § 74). Of his many writings we have only six hymns, some smaller poems, and a considerable number of fragments. His hymns exhibit more of study and artificial effort, than of true poetical spirit. Quintilian, however, ranks him as the first elegiac poet of the Greeks; and he certainly was imitated by the Roman Propertius.

(1) The *Hymns* of Callimachus are in elegiac verse. Five are in the Ionic, one in the Doric dialect. That addressed to Ceres is judged the best. Besides these he composed *Elegies*, which were regarded as the chief ground of his reputation; but of which only fragments remain. Another class of his pieces consisted of *Epigrams*, of which nearly 80 remain. Strabo refers to his *Iambics* and *Choliambics*, and some fragments of these still exist. Among his poetical works are named also three little poems viz. Αἰτίαι on the causes of fable, custom &c. Βαλή, on the hospitality shown by an old female to Theseus, on his way against the bull of Marathon, and Ἶβις, a poem directed against one of his pupils charged with ingratitude. Many prose works were written by this grammarian and professed teacher, as Ὑπομνήματα, *Memoirs*, or *Commentaries*, Κτίσεις νήσων καὶ πόλεων, *Settlements of islands and cities*, Θαυμάσια, on the *wonders* of the world, *Μουσεῖον*, an account of the *Museum* at Alexandria, Πίναξ πανταδαπῶν συγγραμμάτων, a sort of *universal Tableau of Letters*, in 120 books, containing an account of authors in every department methodically arranged, the first example probably of a history of literature. Some of those performances styled Διδασκαλίαι (P. I. § 66) are also ascribed to him. All these works are lost.—*Schöll*, iii. p. 109.

(2) Best editions; *Ernesti*, Gr. & Lat. Lug. Bat. 1761. 2 vols. 8.—*C. J. Blomfield*, Lond. 1815. 8.—A good school edition is *Fr. M. Volger*, Lpz. 1817. 8. containing the Hymns and Epigrams; Volger promises a grand edition of all the remains of Callimachus.—*Valckenaer's* fragments of the Elegies, by *Luzac*, Leyd. 1799. 8.

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Early editions; *Princeps, J. Lascaris*, Flor. 1495. 4. in capitals; called by *Dibdin*, the edition of *Alopa*, being the 4th of the 5 extremely rare works printed in capitals by *L. Fr. de Alopa.—Froben*, Basil, 1532. 4.—*Robortellus*, Gr. & Lat. Ven. 1555. 8.—*H. Stephanus*, Gr. & Lat. Genev. 1577. 4.—*Faber* (*Anne Le Fever* afterwards *Madame Dacier*) Lutet. Paris. 1674. 8. Gr. & Lat. Her first effort in editing.—*Grævius*, Gr. & Lat. Ultraj. (Utrecht) 1697. 2 vols. 8.——Later; *T. Bentley*, Gr. & Lat. Lond. 1741. 8. Cf. Mus. Crit. ii. p. 150. Class. Jour. ix. p. 35.—*Foulis*, Glasg. 1755. fol.—*Bandini*, Gr. Lat. & Ital. Flor. 1763. 8.—*Bodoni*, Parm. 1792. fol. in capitals, with an Italian version.

Translations; German, *C. Schwenk*, Bonn. 1831. 8.—*Ahlwardt*, (metrical) Berl. 1794. 8. French; *G. la Porte du Theil*, Par. 1775. 8.—*P. Radel*, with Lat. vers. Par. 1808. 8. English; *W. Dodd*, Lond. 1755. 4.—*H. W. Tytler*, Gr. & Eng. Lond. 1793. 4.

(3) Illustrative; *C. G. Goetling*, Animadv. crit. in Callim. Epigrammata. Jen. 1811. 8.—*J. G. Zierlein*, Disp. de ingenio Callim. Hall. 1770. 4.—Nachtr. zu Sulzer's Theorie, otherwise styled Charakt. vornehmst. Dicht. cited § 61 (2), vol. ii. p. 86.—*Philetas* of Cos, in the time of Alexander the Great, is sometimes mentioned in connection and comparison with Callimachus (§ 29). The fragments of his Elegies were published separately by *C. Ph. Kayser*, Gœtt. 1793. 8.

§ 71. *Aratus*, of Soli in Cilicia, afterwards called Pompeiopolis, flourished B. C. about 278. At the request of Antigonus king of Macedon, he wrote an astronomical poem under the title of *Φαινόμενα καὶ Διοσημεῖαι*. It was not strictly an original, as the request of the king his patron was that he should clothe in verse two treatises, the *Ἐνοπτρον* and the *Φαινόμενα*, of Eudoxus. This poem is memorable on account of Cicero's metrical translation of it. Of this translation, however, only slight fragments remain. It was translated into Latin verse also by Cæsar Germanicus and Festus Avienus. That of Avienus, and a part of the other are still extant.

(1) The poem of Aratus was much esteemed by the ancients. Cf. *Ov.* Amor. i. 15. v. 16. *Quint.* x. 1. 55. Although he is charged with knowing but little on the subject of astronomy, many of the mathematicians wrote commentaries on his work; *four* of these are yet in existence. Delambre (Hist. Astr. Anc. i. p. 74) remarks that Aratus has preserved nearly all that the Greeks knew of the science, at least so far as it could be told in verse.—*Schöll* iii. 137.

(2) There are three anonymous lives of Aratus, besides the notice of Suidas. On the later didactic poets of the Greeks, Aratus, Nicander, and Oppian, we may refer to the *Nachl. zu Sulzer* (Cf. § 70), vol. vi. p. 350.

(3) Editions; Best, *J. G. Buhle*, Gr. & Lat. Lpz. 1793–1801. 2 vols. 8.—*F. Ch. Matthiæ*, Frankf. 1817. 8.——Early; *Princeps*, by *Aldus*, in the *Astronomi Veteres*. Ven. 1499. 2 vols. fol. Cf. *Schæll*, i. p. 50. Intr.—*Micylli*, Gr. & Lat. Basil, 1535. fol.—*Valderus*, Bas. 1536. 4.—*Colinæus*, Par. 1540. 8. *G. Morell*, Par. 1559. 2 vols. 4.—*Grotius*, Gr. & Lat. Leyd. 1600. 4. among the more prominent of early editions; the editor at the time but sixteen years of age.—*J. Fell*, Oxf. 1672. 8. with the *Καταστερισμοί* of Eratosthenes. Repr. Oxf. 1801. 8.——Later; *Bandini*, Gr. & Lat. Flor. 1765. 8. with Ital. metr. vers. by *Salvini*. Not highly esteemed.—*Th. Foster*, Lond. 1813. 8. value not known.—Abbe *Halma*, with French trans. Par. 1823. 4.—A German version by *G. S. Falbe* is given in the *Berlin Monatschrift*, 1806. Feb. & Aug. 1807. Feb. & March.

§ 72. *Cleanthes*, of Assus in Troas, having been for many years a disciple of Zeno, at length succeeded him as teacher in the Stoic school at Athens, B. C. 264. Of his numerous writings, nothing remains but an admirable *Hymn to Jupiter*.

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(1) Cleanthes received the name Φρεάντλης from the circumstance that, in order to enable himself, being poor, to attend the schools of philosophy by day, he spent a part of the night in *drawing water* as a laborer in the gardens of the city. He is said to have died at the age of 80 or 90, by voluntary starvation. The Hymn, which still keeps alive his memory, is in hexameter verse, and contains some exalted views of a supreme Divinity.—*Enfield's* Hist. Philos. cited § 64 (1), i. p. 376.—*Schœll*, Gr. Litt. iii. 335.—*Diog. Laert.* Lives of Philosophers.

(2) The Hymn was *first* published by *Fulv. Ursinus*, Carmina novem illust. feminarum etc. Antw. 1568. 8.—Again in *H. Stephanus*, Poesis Philos. cited § 47.—In *R. Cudworth*, Intellect. Syst. of the Univ. Lond. 1678. fol. p. 432. with a Latin metrical version by *Duport*.—In *Brunck's* Analekta (§ 35) and Gnom. Poet. (§ 31), & in other collections.—Separately published, *F. W. Sturz*, with Germ. trans. Lpz. 1785. 4.—*H. H. Cludius*, Gœtt. 1786. 8.—*G. Ch. Mohnike*, Greifswalde 1814. 8. with other remains of Cleanthes.—An English metrical version is given in *West's* Pindar, cited § 60 (4).—See *J. F. H. Schwabe*, Specimen theologiae comparativæ, exhibens Κλεάνθους ὕμνον εἰς Δία cum disciplina christiana comparatum, etc. Jen. 1819. 4.

§ 73. *Apollonius Rhodius*, B. C. about 195, was a native of Naucratis, or perhaps of Alexandria, in Egypt. The name Rhodius was occasioned by his residence at Rhodes, where he for a time taught rhetoric. He was a pupil of Callimachus, and became the librarian at Alexandria. His chief work was an epic poem, Ἀργοναυτικά, on the *expedition of the Argonauts*. He imitated Homer, with talents much inferior. His poem, however, evinces great application, and has some beautiful passages, particularly the episode on the passion of Medea. Yet in poetical genius and style he is rather surpassed by his imitator among the Romans, *Valerius Flaccus*.

(1) A bitter enmity existed between Apollonius and Callimachus until the death of the latter. Apollonius is said to have retired from Alexandria to Rhodes, from mortification at having been hissed by the partisans of Callimachus at the public reading of his Argonautics. It was at a subsequent period, that he was appointed keeper of the Alexandrian library, being successor to Eratosthenes.—There are four ancient biographies of Apollonius, in Greek.—*A. Weichert*, Ueber das Leben und Gedicht des Apollonius von Rhodus. Meissen. 1821. 8.

(2) The poem of Apollonius consists of four books, or cantos. The critics do not agree in their estimate of its worth, nor as to the comparative merits of the Greek original and the Roman imitation by Valerius. Schœll pronounces the latter superior to its model, in agreement with the remark of Eschenburg above. But in the edition of Eschenburg's work published after his death, the opposite is asserted.—*Schœll*, vol. iii. p. 117.—*Groddeck*, in the Bibliothek der alten Literatur und Kunst. St. 2. p. 61.—Charaktere vornehmst. Dicht. vol. vi. p. 199. —*O. Th. Bloch*, Diss. de carm. epic. Apoll. Rhodii. Havn. 1792. 8.—Quintil. x, 1. 54.

(3) Editions; Best, *Wellauer*, Lips. 1828. 2 vols. 8.—*Brunck*, Lips. 1810. 2 vols. 8.—*Beck*, Gr. & Lat. Lips. 1797. 2 vols. 8——Early; *Princeps*, *Fr. de Alopa* (cur. J. Lascaris) Flor. 1496. 4. in capitals.—*Aldus*, Ven. 1521. 8.—*Brubachius*, Francof. 1546. 8.—*Rotmarus*, Gr. & Lat. Bas. 1572. 8.—*H. Stephanus*, Genev. 1574. 4.—*Elzevir*, (ed. *Hœlzlin*), Gr. & Lat. Lug. Bat. 1641. 8.—— Later; *J. Shaw*, Oxf. 1777. 2 vols. 4.—*Fiangini*, Gr. & Ital. Rom. 1794. 2 vols. 4. with plates and map.—*Hœrstel*, school ed. Brunsw. 1806. 8.

Translations; German, *J. J. Bodmer*, Zürich, 1779. 8.—French, *J. J. A. Caussin*, Par. 1797. 8.—English, *Fr. Fawkes*, Lond. 1780. 2 vols, 8.

§ 74. *Nicander*, born at Colophon in Ionia, lived about B. C. 146. He was a physician, grammarian and poet. There remain from him

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two poems in hexameter, termed *Θηριακά*, and *Ἀλεξιφάρμακα*, the former treating of venomous animals and remedies for wounds from them, the latter of antidotes to poisons in general. His *Γεωργικά*, *Georgics*, and *Αἰτωλικά*, *Things pertaining to Ætolia*, are lost. The two former possess no great merit either as poems or as treatises of natural science (§ 32). The scholia of *Eutecnius* upon them are of much value, particularly as illustrating the history of medicine.

(1) Nicander wrote also, as has been before noticed (§ 32), a work styled *metamorphoses*, wholly lost. Schœll, iii. 141. Charactere vornehm. Dicht. vi. p. 373.
(2) Editions; Best, *J. G. Schneider*, *Ἀλεξιφάρμακα*, Hal. 1792. 8. *Θηριακά*, Lips. 1816. 8.—Early; *Princeps*, *Aldus*, Ven. 1499. fol. with *Dioscorides*.—*J. Soler*, Cologne, 1530. 4.—*Gorræus*, (*Morel* print.) Gr. & Lat. Par. 1557. 3 vols. 4. uniting the two poems as edited separately by him in 1549, & 1556.—Later; *Bandini*, Gr. Lat. & Ital. Flor. 1764. 8. with the scholia or paraphrase of Eutecnius.

§ 75. *Oppian*, of Corycus in Cilicia, a later Greek poet, lived as is supposed under the emperors Marcus Aurelius and Commodus in the latter part of the 2d century after Christ. Under his name we have two didactic poems, *Ἁλιευτικά*, *on fishing*, in 5 books, and *Κυνηγετικά*, *on hunting*, in 4 books. The former excels the latter both in thought and style. This circumstance has furnished some ground for ascribing them to different authors of the same name. The latter has been ascribed to an Oppian of *Apamea* in Syria, who lived under Caracalla, in the beginning of the 3d century.

(1) The hypothesis of two poets by the name of Oppian, father and son, or uncle and nephew, was advanced by *Schneider*, in 1776, in his edition of the poems. In 1786 it was attacked by *Belin de Ballu*, in an edition of the poem on the chase. Schneider, in a new edition, 1813, still maintained his hypothesis.—*Schœll*, iv, p. 70.—Charakt. vorn. Dicht. vi. p. 379.
The poem *Ἰξευτικά*, *on fowling*, generally ascribed to Oppian, is lost; but there is extant a commentary upon it, by *Eutecnius*. This was published by *E. Winding*, Gr. & Lat. Copenh. 1702. 8.
(2) The best edition is, *J. G. Schneider*, Gr. & Lat. Lips. 1813. ed. *Schaefer*.—The *Princeps* or *first* edition was by *B. Junta*, Flor. 1515. 8. only the *Halieutica*.—Others; *Aldus*, Gr. & Lat. Ven. 1517. 8.—*Turnebus*, Par. 1555. 4.—*Rittershusii*, Lug. Bat. 1597. 8. Gr. & Lat. with a proem on the life and writings of Oppian.—*B. de Ballu*, Gr. & Lat. Argent. 1786. 8. *Cynegetica* only.
Translations; Of the *Cynegetica*, German, *C. G. Lieberkühn*, Lpz. 1755. 8.—French, *Belin de Ballu*, Argent. 1787. 8.—Italian, *A. M. Salvini*, Flor. 1728. 8.—English, *M. Sommerville*, Lond. 1788. 8.—Of the *Halieutica*, by *Dnapper & Jones*, Oxf. 1722, 1751. 8.

§ 76. *Nonnus*, of Panopolis in Egypt, flourished probably in the beginning of the 5th century; originally a pagan, afterwards converted to christianity. Little or nothing is known of his history. Two works by him are extant; one, the *Διονυσιακά*, on *the deeds of Bacchus*, in 48 books, of various contents, without much order or connection, in a style not generally easy or natural; the other, a poetical, or

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he terms it, epical *paraphrase of the Gospel of John*, prolix and bombastic.

(1) The *Dionysiaca* of Nonnus has been ranked among epic poems, but perhaps not with strict propriety (§ 20). It is a storehouse of mythological traditions. Some learned men, as Falckenburg and Julius C. Scaliger, have highly praised, while others, as Nicholas Heinsius and Joseph Scaliger, have as strongly condemned it.—*Schœll*, vi. 79.—*J. A. Weichert*, de Nonno Panopolitano. Viteb. 1810. 4.—*Nic. Schow*, Comment. de indole carminis Nonni etc. Havn. 1807.

(2) Editions; *Dionysiaca, first*, by *G. Falckenburg*, from a manuscript now at Vienna, Antw. 1569. 4. Repr. by *Wechel*, (with a poor trans. by *Lubin*) Hanov. 1605. 8; to this edition was afterwards joined, (with a new title page, 1610) a volume published by *Cunæus* including a dissertation by D. Heinsius, and conjectures by J. Scaliger.—*G. H. Moser* published 6 books (8-13) with notes, and *arguments* of all the books of the poem, Heideb. 1809. 8.——The latest edition is by *Fr. Græfe*, Lips. 1819. 8. The 1st vol. then publ. containing the first 24 books, without preface, version, or comments; these with the remaining books of the poem expected in subsequent volumes.———*Metaphrasis*, or Paraphrase of John, *first* edition by *Aldus*, Ven. 1501. 4.—Others, *F. Nansius*, Leyd. 1569, 1599. 8.—*F. Sylburg*, Heidelb. 1596. 8.—*D. Heinsius*, in his *Aristarchus Sacer*, sive ad Nonni etc. Lug. Bat. 1627. 8.

§ 77. *Coluthus*, of Lycopolis in Egypt, was a poet of a later period, probably about the beginning of the 6th century. His poem, called Ἑλένης ἁρπαγή, or *Rape of Helen*, has many defects, and but little real poetry. The whole is without plan, dignity, or taste, with many traces of too close imitation.

(1) He is said to have lived in the reign of the emperor Anastasius, who abdicated A. D. 518. He wrote a poem in six cantos entitled *Caledoniacs*; this, with other pieces by him, is lost. The *Rape of Helen* consists of 385 verses, in imitation of Homer. This poem was found by cardinal Bessarion, along with that of Quintus (Cf. § 78), and Schœll remarks that it is ascribed to Coluthus without certain evidence. 'The word *rape* (in the title) must not be taken in the common acceptation; for Paris was more courtly than to offer, and Helen more kind-hearted than to suffer, such a violence. It must be taken rather for a transporting of her with her consent from her own country to Troy.'—*Schœll*, vi. p. 106.—*Harles*, Super Coluthi carm. de raptu Helenæ. Erlang. 1775. fol.

(2) Editions; Best; *J. Dan. de Lennep*, Leovard, 1747. 8. *Imm. Bekker*, Berl. 1816. 8.—*A. Stan. Julien*, Par. 1823. 8. This has the text of *Bekker*, with translations in Latin, Italian, French, Spanish, English and German, and a facsimile of two manuscripts of the poem (of the 15th and 16th centuries), representing not only the letters, but the color of the ink and paper.———Early; *Princeps*, by *Aldus*, along with Quintus and Tryphiodorus, without date, but supposed 1504 (*Schœll*, vi. p. 103).—*H. Stephanus*, in the Poet. princ. heroic. cited § 47. also in his Homer, Par. 1604. 12.—*M. Neander*, Opus Aureum, Bas. 1559. 4.——Later; *A. Th. Villa*, Milan, 1753. 12. Gr. & Ital.—*Ph. Scio de San. Miguel*, Madrid, 1770. 4. Gr. Lat. & Span.—*Bodoni*, Parma. 1795. 4. Gr. Lat. & Ital. ——Translations; German, *K. A. Küttner*, in his Callimachus, Alt. 1784. 8.—— English, *W. Beloe*, Lond. 1786. 4.—*Meen*, in Cooke's Hesiod cited § 51 (4).

§ 78. *Quintus*, or *Cointus*, lived probably in the first part of the 6th century. He was called *Smyrnæus* from his native place Smyrna, and received the surname *Calaber* from the circumstance, that his poem was found in a convent in Calabria. The poem ascribed to him, termed Παραλειπόμενα Ὁμήρου, *Things omitted by Homer*, is drawn from the Cyclic poets (§ 21). It consists of 14 books, giving

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the history of the siege of Troy from the death of Hector to the departure of the Greeks. It is of very unequal merit in its different parts.

(1) Cardinal Bessarion found in a convent at or near Otranto in Calabria, a manuscript copy of this poem, and also of that of Coluthus. And there is in manuscript another poem ascribed to Quintus, on the *twelve labors of Hercules*, in the library of St. Mark, and in that of the king of Bavaria at Munich.

Studious imitation of Homer is apparent every where in the *Paralipomena*. Some have considered it a sort of amplification of the *Little Iliad of Lesches*, one of the early cyclic poets, or a compilation gathered from various poets of that class.—*Schœll*, vi. 91. where is a pretty full analysis of the poem.—*Tourlet*, in his translation, and *Tychsen*, in his edition cited below (2).—*K. L. Struve*, in his Abh. u. Reden meist. philol. Inhalts. Kœnigsb. 1822. 8.

(2) Editions; Best; *Th. Chr. Tychsen*, Strassb. 1807. 2 vols. 8.——Early; *first* by *Aldus*, with Coluthus, cited § 77 (2).—*Rhodomann*, Gr. & Lat. Han. 1604. 8.——Later; *J. C. de Pauw*, Gr. & Lat. Leyd. 1734. 8.——Translation in French, by *R. Tourlet*, Par. 1800. 2 vols. 8. 'not faithful.' (*Fuhrmann*).

(3) In connection with the imitations of Homer in the poems ascribed to Coluthus and Quintus, we may notice another imitation of a singular kind, the Ὁμηροκέντρα, *Homerocentra*. This is a *Life of Jesus Christ*, in 2343 hexameter lines, formed by verses and hemistichs selected from Homer. It is ascribed by some to a *Pelagius*, who lived in the 5th century; by others to *Eudocia*, wife of the Emperor Theodosius 2d. It was probably the work of both, having been commenced by the former and finished by the latter.—The latest edition is that by *L. H. Teucher*, Lpz. 1793. 8. Gr. & Lat.

§ 79. *Tryphiodorus*, a native of Egypt, of whose history nothing is known, lived in the 6th century, and was the author of a poem, entitled Ἰλίου ἅλωσις, the *Destruction of Troy*. It is is marked by bombast and affectation of ornament.

(1) He is said to have written other poems, as the *Marathoniaca*, the *Hippodameia*, and the *Odyssey* called *Lipogrammatic*, λειπογραμματική, because some particular letter of the alphabet was excluded from each of its 24 books, or according to others, because the letter Σ was excluded from the whole poem. The *Destruction of Troy* consists of only 681 verses, and is perhaps merely a sort of argument of a more full work contemplated by the author.—*Schœll*, vi. 109.

(2) Editions; Best; *F. A. Wernicke*, (completed by Zumpf) Lpz. 1819. 8.—*Thom. Northmore*, Camb. 1791. and Lond. 1804. 8.——Early; *first* or *Princeps* by *Aldus* as cited § 77 (2).—*Fr. Jamot*, Gr. & Lat. Par. 1537. 8.——Others; *J. Merrick*, Gr. & Lat. Oxf. 1741. 8. with a dissertation on the life and writings of Tryph. and an English metrical version in a separate volume.—*Bodoni*, 1796. fol.—*Tauchnitz*, Lips. 1808. fol.

§ 80. *Theodorus Prodromus* lived at Constantinople in the first half of the 12th century. There are several works by him yet remaining in manuscript, from which it appears that he followed the various pursuits of theologian, philosopher, grammarian and rhetorician. He is mentioned here on account of his *erotic* poem in 9 books, styled the *Loves of Rhodanthe and Dosicles* (Cf. § 33).

(1) He enjoyed high reputation among his contemporaries, and the epithet *Cyrus* (Κυρὸς ἤτοι Κύριος) often joined to his name, is said to have been given to him in token of respect. . On embracing monastic life he assumed the name of *Hilarion*. His poem above mentioned is but an indifferent performance. There is only one edition of it, *G. Gaulmin*, Paris, 1625. 8.—A French translation is found in the Bibl. d. Rom. Grecs. vol. xi.—*Schœll*, vi. p. 121.—*Huet*, Traite de l'origine des romans. Par. 1711. 12. p. 118.

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(2) Various other poetical pieces were composed by him; as the *Galeomyomachia*, or *Galeomachia*, mentioned § 50 (3); a poem, styled *Poverty gives wisdom*, published by *F. Morel*, Gr. & Lat. Par. 1608. 8; another styled *Friendship banished*, published by *Morel*, Par. 1549. 4; and some epigrams in honor of eminent Christian Fathers, Basil, Chrysostom and others, published by *Jer. Erard*, Lpz. 1598. 8. Other pieces remain in manuscript.

(3) Many works in prose were also written by him, of a character, which places them in the class of grammatical and rhetorical works.—*Schæll*, vi. 215, 265.—*Harles*, Brev. Not. Lit. Gr. p. 591.

§ 81. *Tzetzes* or *Tzetza* (*John*) was a grammarian of the 12th century, at Constantinople. From the works and fragments of other poets, and without taste, he compiled what were called his *Antehomerica*, τὰ πρὸ Ὁμήρου, *Homerica*, τὰ Ὁμήρου, and *Posthomerica*, τὰ μεθ' Ὅμηρον. To these he also furnished *scholia*, or comments.

(1) The three pieces form a whole of 1665 hexameters, and are together called Ἰλιακά. The first contains events from the birth of Paris to the tenth year of the Trojan war, with which Homer's Iliad opens; the second consists of an abridgment of that poem; the third, like the poem of Quintus, refers to what occurred between the death of Hector and the return of the Greeks. Tzetzes also wrote a work in political verse, called Βίβλος ἱστορική, treating of topics of history, mythology and literature, in a very miscellaneous and disconnected manner; the work is more commonly called *Chiliades*, from a division of the verses into several suites of a thousand lines each. He also composed an Iambic poem, on the *education of children*. Several other works in verse by him are yet in manuscript. The most considerable is the Ὑποθέσεις του Ὁμήρου, explaining the fables of Homer.—*Schæll*, vi. p. 125.

(2) The first edition of the pieces constituting the *Iliaca*, *G. B. Schirach*, Hal. 1770. 8. very imperfect.—The next, and improved, *Fr. Jacobs*, Lpz. 1793. 8.—Last and best text, *J. Bekker*, Berl. 1816. 8.—The *Chiliades* were published by *N. Gerbelius*, Bas. 1546. fol.—*J. Lectius*, in Poetæ Gr. etc. in unum redacti corpus. Colon. Allobr. 1614. 2 vols. fol.

(3) Tzetzes holds a higher rank as a grammarian and scholiast. He wrote commentaries on Homer's Iliad and on Hesiod. His commentary on Lycophron, by some ascribed to his brother *Isaac Tzetzes*, has been mentioned § 67 (1). —*Schæll*, vi. 265, 269.

II.—Oratory and Orators.

§ 82.* Prose was cultivated later than verse, and oratory later than other branches of prose composition, of which the earliest form was historical. But although oratory in form and as an art did not yet exist, yet even in the heroic ages there was actual eloquence. There was practical skill in moving the feelings of assembled numbers in civil and military affairs. We have evidence of this in the addresses made by the warriors of Homer, which, although doubtless the productions of the poet, are yet a proof of the existence and the success of a sort of oratory.

§ 83.* The example of those historical writers, who were not indifferent to the beauties of style, seems to have first suggested to the Greeks the advantage of careful attention to the language and manner of their spoken addresses. From the time of Solon (B. C. 594) political eloquence was much practised at Athens, and by the emulation of great speakers was ere long advanced to high perfection. Rhetoric and oratory soon became objects of systematic study, and

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were indispensable in the education of such as wished to gain any public office, or any influence in the affairs of the state.

§ 84. It may be remarked, then, that Grecian oratory was not of early or sudden growth. It was not till after Greece had adopted the popular forms of government, not till after the works of her Homer had been collected and begun to be studied, and after her general prosperity and independence allowed her citizens to attend to speaking as an art, that Greece exhibited any very eminent orators. At the time of Solon, beyond which the history of Grecian eloquence cannot be carried back, several of the states had existed much longer than Rome had at the time of Cicero. While eloquence made its first appearance thus late, and gradually rose to perfection under the peculiar circumstances of the nation, it continued in power and splendor only for a short period. Its real history must be considered as terminating with the usurpation of Philip and the supremacy of Macedon over southern Greece, so that the whole space of time, during which Grecian oratory particularly flourished, includes less than three hundred years. This space coincides with the *third* of the periods into which we have divided the history of Greek Literature, from Solon about 600 B. C. to Alexander B. C. 336. It is, however, the brightest period in the annals of Greece; a glorious day, at the close of which her sun went down in clouds and never again rose in its native splendor.

§ 85. It is also worthy of remark, that whatever glory has redounded to the Greeks for their eloquence belongs almost exclusively to Athens. In the other states it was never cultivated with success. The orators, of whose genius any monuments are still preserved, or whose names have been recorded as distinguished, were Athenians. So that Cicero in his Brutus inquires, who knows of a Corinthian or Theban orator, unless you except Epaminondas? Out of Greece, however, the study flourished, both in the islands and in the settlements in western Asia. The Sicilians were the first who attempted to form rules for the art, and the Rhodians had orators that might be compared with the Attic.

§ 86. To one, who traces the history of Grecian oratory through the period which has been mentioned, it will present itself under three different aspects successively. It exhibits *one* characteristic appearance from the time of Pisistratus to the close of the Persian war, *another* from the close of the Persian to the close of the Peloponnesian, and a *third* from the close of the Peloponnesian war to the supremacy of Macedon. A glance at the peculiar character of the eloquence of these three portions will give us perhaps the best general view of the whole.

See *Cicero's* Brutus.—*Heeren's* Greece by *Bancroft*, p. 257, where some of the views touched upon in the following sections are beautifully developed.

§ 87. Of the *first portion* no monuments or fragments of the oratory remain. Its character must be drawn altogether from the testimony of later periods and from circumstantial indications. It was in this age, that the poems of Homer were collected and published, which gave a new impulse to Grecian mind, and unquestionably exerted an influence on the language and oratory of the times. As the models of language and style were all in poetry and not in prose, the speeches and the composition of this age were marked by a poetical structure, by something of the rhythm and measure of verse. Such indeed was the preference for metrical composition, that Parmenides taught his philosophy in verse, and Solon published his laws in the dress of poetry. Solon is ranked among the distinguished orators of the period, and the first circumstance, which brought him into notice, was a poetical harangue to the populace of Athens.

§ 88. Oratory as an art was now scarcely conceived. The orators were only the favorite leaders of the people; chiefly such as had been brave and successful in war, who gained popular influence by military enterprize, and were permitted to be powerful statesmen because they were fortunate generals. Their speeches were brief, simple, bold; adorned with few ornaments, (*Anach.* II. 257) accompanied with little action. Such was Pisistratus, whose valor in the field and eloquence in the assembly raised him to an authority utterly inconsistent with

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the republican principles of his country. Such too was *Themistocles*. In him predominated the bravery and art of the military chieftain. It was his policy and energy, that saved Greece from the dominion of Persia. He acquired unlimited sway as a statesman and orator, because, in proposing and urging the plans which his clear and comprehensive mind had once formed, he could not but be eloquent, and because he never offered a plan, which he was not ready and able to execute with certain success. His eloquence, like his policy, was vigorous, decided, bordering on the severe, but dignified and manly. It was altogether the most distinguished of the age; and the name of *Themistocles* is therefore selected to mark this era in the history of Grecian eloquence.

§ 89. Of the *second portion* of the period in view, as well as the first, we have no remains, which are acknowledged to be genuine, if we except the harangues of Antiphon. The number of eminent public speakers was however increased, and there began to be more preparation by previous study and effort for the business of addressing the popular assemblies. In this age the orators were men, who had devoted their early years to the study of philosophy, and whose attainments and political talents raised them to the place of statesmen, while this elevation still imposed on them the duties of the soldier and the general.

The most celebrated among them were *Pericles*, who flourished first in order of time, and after him successively *Cleon*, *Alcibiades*, *Critias*, and *Theramenes*. Pericles and Alcibiades exerted the greatest influence upon the condition and interests of the Athenians. The latter, ambitious of glory and fearless of danger, ardent and quick in feeling, and exceedingly versatile in character and principle, was able, in spite of a defective pronunciation (Anach. I. 305) and a hesitating delivery, so perfectly to control a popular assembly and mould their feelings by his own will, that he was regarded as one of the greatest of orators.

§ 90. But to *Pericles* must be granted the honor of giving a name to this era of eloquence. His talents were of the highest order, and he qualified himself for public influence by long and intense study in private. He disclosed his powers in the assemblies with caution, and whenever he spoke, impressed the hearers with new convictions of his strength and greatness. His information was various and extensive, his views always liberal and elevated, his feelings and purposes in general highly patriotic and generous. Cicero remarks of him, that even when he spoke directly against the will of the populace and against their favorites, what he said was popular; the comic satirists, while they ridiculed and cursed him, acknowledged his excellence; and so much did he shine in learning, wisdom, and eloquence, that he ruled Athens for forty years almost without a rival.

Pericles pronounced a funeral eulogium over those who fell in the first battles of the Peloponnesian war. This oration Thucydides professes to give us in his history (ii. 35), but most probably we have the fabrication of the historian, and not the actual production of the orator. The piece, however, may indicate the peculiarities of Pericles and the other speakers of the age.

§ 91. The distinguishing qualities of their eloquence were simple grandeur of language, rapidity of thought, and brevity crowded with matter to such an extent even as to create occasional obscurity. They had very little of artificial plan, or of rhetorical illustration and ornament. Their speeches are seldom marked by any of the figures and contrivances to produce effect, which the rules of sophists brought into use among the later orators. They have less of the air of martial addresses than the harangues of the first period we have noticed, but far more of it than appears in the third. Their character is such as to show, that while the orator was a statesman of influence in the civil council, he was also at the same time a commander in war. Such was the eloquence of the era, which is designated by the name of *Pericles*.

§ 92. But the *third* is the most glorious era, and is marked by a name, which has been allowed to stand pre-eminent in the history of human eloquence, that of *Demosthenes*. It was an age fruitful in orators, of whose talents there still remain rich and splendid monuments. The orator was no longer necessarily united with the general; but was able to control the deliberations of the people, although he never encountered the perils of the camp.

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It was now, that oratory became a regular study, and numbers devoted themselves to the business of teaching its rules. These teachers, known by the name of Sophists and Rhetoricians, made the most arrogant and ridiculous pretentions, professing to communicate the art of speaking copiously and fluently on any point whatever. But we must not affix to all, who went under this name, the idea of a vain and pompous declaimer. There were some honorable exceptions; e. g. Isocrates, who taught the art and whose influence upon the oratory of this period was so great, that Cicero gives him the honor of forming its general character. His school was the resort of all, who aimed at the glory and the rewards of eloquence.

Isocrates, Lysias, Isæus, Æschines, and Demosthenes are the bright names in the constellation which marks this era. Andocides, Dinarchus, Hyperides, and Lycurgus are also recorded as eminent speakers. These, with Antiphon of the preceding era, form the illustrious company of the *ten* Athenian orators. They could have been, however, only a small part of the number in the profession in this period, as we might judge, even had no names been recorded, from the fact, that at its very close there were at least *ten*, and according to some *thirty*, whom the Macedonian conqueror demanded to be delivered up to him as hostile to his supremacy.--*Schœll*, ii. p. 265.

§ 93. In the age before us, the general characteristics are to be found in the state and circumstances of the profession, rather than in the form or nature of the eloquence. Each of the more eminent orators had his distinguishing peculiarities, which makes it difficult to mark the prominent traits, which might be stamped upon all. It is easy, notwithstanding, to notice the influence of the systems of art, to which the speakers of this age thought it necessary to attend. There is in their orations too little of the plain and direct simplicity of former times, and much, often far too much, of the ambush and artifice of logic, the flourish and sound of mere rhetoric. You discover also, frequently, the orator's consciousness of influence arising from his skill in speaking. It was an age, when the populace flocked to the assemblies and the courts of justice for the mere sake of hearing and being affected; when even the unprincipled demagogue could, by the spell of his tongue, raise himself to the archonship of Athens.

§ 94. This period furnished a greater number and variety of occasions for the display of oratorical talents. Numerous state prosecutions, similar to that in which Lysias engaged against Eratosthenes, grew out of the disturbances and revolutions connected with the Peloponnesian war, and these necessarily drew forth the genius of opposing advocates. Public discussions, likewise, became frequent upon different subjects relating to war, politics, and government, which opened a wide field not merely for harangue, but for studied and labored composition.

At the close of the period, the encroachment of Philip on the Grecian rights afforded an ample theme both for the ambitious demagogue and the zealous patriot. This circumstance was perhaps the cause of the peculiar energy and warmth of feeling, which distinguished much of the oratory of the period. Although the writers and speakers differed in opinion as to the true policy of the Greeks, their orations breathe a common spirit of national attachment and national pride and confidence. Indeed the patriotism and the genius of Greece seem to have exhausted themselves in the efforts of this last day of her independence and her glory. In Demosthenes she heard the last tones of her favorite art, as she did the last remonstrance against her submission to servitude.

§ 95. Such is a glance at the rise and progress of eloquence in Greece. Late in its origin, confined chiefly to Athens, flourishing only for a comparatively short time, marked successively by the eras of Themistocles, Pericles and Demosthenes, it ended its career when the country lost its independence, but with a glory that is gone out into all lands, and will survive through all ages.

It should be observed, however, that Cicero and other writers speak of the eloquence of the period immediately subsequent to Philip and Alexander; and here is the place for a few words respecting it.

§ 96. True eloquence, says Schœll (iii. 239), that which speaks to the hearts and passions of men, and which not merely convinces but carries away the hear-

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er, ceased with the fall of liberty. Under the successors of Alexander, not finding any object worthy of its exertions, it fled from the scenes of politics to the retreats of the schools. Athens, degraded from her eminence, no longer was the exclusive residence of an art, which had once thrown such lustre over her name and history. From this time instead of the orators of Attica, we hear only of the *orators of Asia*. In reality, however, instead of orators at all, among the Greeks any where, we find, after this time, only rhetoricians.

The most famous of the schools just alluded to was that of Rhodes, founded by Æschines. In these institutions the masters gave out themes, on which the young pupils exercised their talents. These were frequently historical subjects. Often the questions, which had exercised the great orators of the previous age, were again debated. But such performances had not for their object to convince judges, or force an assembly on to action. The highest aim now was to awaken admiration in hearers, who wished not to be moved, but to be entertained. The noble simplicity of the old orators was exchanged for a style overcharged with rhetorical ornaments.

Hegesias of Magnesia, is regarded as the father of the new style of eloquence and composition, which now appeared, and which, as has been already mentioned, was termed Asiatic. His discourses are lost.

§ 97. But the principal name worthy of notice after the time of Alexander is *Demetrius Phalereus*, who was appointed governor of Athens, by Cassander king of Macedonia. He was the last of the great orators of Greece. Cicero speaks of Demetrius with considerable commendation, as the most learned and polished of all after the ancient masters. But he describes (Brutus, 9) his influence as substituting softness and tenderness instead of power; cultivating sweetness rather than force, a sweetness, which diffused itself through the soul without stirring the passions; forming an eloquence, which impressed on the mind nothing but its own symmetry, and which never left, like the eloquence of Pericles, a sting along with the delight.

§ 98. We pause here in our general glance at Grecian oratory, because every thing pertaining to the subject, in the periods after the capture of Corinth B. C. 146, will be more properly introduced in speaking of the *Sophists and Rhetoricians*.

But it is important to allude to the *three* branches, into which Grecian oratory was divided by the teachers. They were the *deliberative*, the *legal* or *judicial*, and the *demonstrative* or *panegyrical*. Demosthenes is the unrivalled master in the first. Lysias and Isæus present rich specimens of the second. The best performances of Isocrates belong to the third. But no orator was confined to either branch; according to preference, he might thunder in the assembly of the people, argue in the court of justice, or declaim before the occasional and promiscuous concourse.

On the legal oratory of Greece, see *Quarterly Rev.* Vol. xxix.—Panegyrical, *same*, Vol. xxvii.

§ 99.[c] We now proceed, according to our prescribed plan (§ 8), to notice individually the principal orators, of whom there are existing remains. But it will be proper to give first some references to sources of information respecting them, and to the printed collections of their performances.

[c] The chief original sources of information are the fragments of a treatise of *Dionysius Halycarnasseus*, in which Lysias, Isocrates, Isæus and Demosthenes were critically examined, and the *lives of the ten orators* ascribed to *Plutarch*. We may refer also to *Ruhnken*, Historia critica oratorum Græc. in his ed. of Rutilius Lupus. Leyd. 1768. 8.—Dissertations sur l'orig. et les progres de la rhet. chez. les Grecs, in the Mem. de l'Acad. des Ins. T. 13-36.—*Manso*, ueber die Bildung der Rhetorik unter den Griechen, in his vermischten Abh. u. Aufs. Bresl. 1821. 8.—*Schæll*, Hist. Litt. Gr. ii. 197.

The following collections may be named; *Aldus Manutius*, Ven. 1513. 3 vols. fol. very rare.—*H. Stephanus*, Gr. & Lat. Par. 1575. fol. Isocrates and Demosthenes not included.—*J. J. Reiske*, Oratorum Græc. quæ supersunt monumenta

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ingenii, etc. Lips. 1770-75. 12 vols. 8. contents detailed by Schœll, ii. 260.—*I. Bekker*, Oratores Attici. Oxf. and Lips. 1822. 7 vols. 8. Cf. *Dibdin*. I. 483.—*W. S. Dobson*, Oratores Attici et quos sic vocant Sophistæ. Lond. 1828. 16 vols. 8.

§ 100. *Antiphon*, of Rhamnus in Attica, was born about B. C. 480. In the year 411 or 410 B. C. he was condemned and put to death as a traitor. He was celebrated at Athens as an orator and a teacher of eloquence. The ancients ascribed to him a treatise on rhetoric, *Τεχνη ῥητορικη*, said to have been the first written on the subject. He also prepared orations or speeches to be used by others, for which he received payment. Of the fifteen, which are still extant, *three* belong to criminal cases actually occurring and brought to trial; the other *twelve* seem rather to be imaginary speeches adapted to supposed cases.

1. Antiphon was a pupil of the sophist Gorgias, and is said to have been the first to apply the art of rhetoric to judiciary proceedings. Thucydides was instructed in his school. During the Peloponnesian war, Antiphon repeatedly had the command of Athenian troops. He was a member of the council of the 400, the establishment of which was, in a great degree, owing to his influence. He is said to have been the first, who for money composed orations to be read or spoken by others; this became afterwards a frequent practice and a source of great emolument.

2. His orations are given in *Reiske*, cited § 99, vol. vii. p. 603.—*Bekker*, vol. i. ——See *P. V. Spaan*, Diss. de Antiphonte, Lugd. Bat. 1765. 4. also in *Reiske* vii. 795, and *Ruhnken's* Opusc. orat. phil. et crit. Lug. B. 1807. 8.—*Cicero*, Brutus. 12.—*Thucydides*, viii. 68.———French translation of some parts, in *Auger's* Œuvres completes d'Isocrate, avec &c. Par. 1781. 3 vols. 8.

§ 101. *Andocides* an Athenian of illustrious birth, later than Antiphon, about B. C. 468. He was distinguished as a statesman and orator, but too restless in his political character. He suffered many vexations and finally died in exile, B. C. about 396. We have *four* speeches from him, which commend themselves by their simplicity and force of expression, and which are of much value in illustrating the history of the times.

1. One of the discourses of Andocides is against Alcibiades, *Κατα Ἀλκιβιάδου*, another respecting the peace with Sparta, *Περι Εἰρήνης*; the other two were in self defence; *Περι καθόδου*, treating of his second return to Athens, after having fled from the prison into which he was thrown by the 400, and *Περι μυστηρίων*, relating to the mysteries of Eleusis, which he had been accused of violating.

2. His discourses are in *Reiske*, vol. iv.—*Bekker*, vol. i.—*Dobson*, vol. 1.—Cf. *J. O. Shuttor*, Lectiones Andocideæ. Lug. B. 1804. 8.—*Hauptmann* de Andocide, in *Reiske*, vol. viii. p. 535.—Quart Rev. vol. xxix. p. 326.—*Milford's* Greece, ch. xxii. sect. 2 (vol. 4. p. 95. ed. Bost. 1823).

§ 102. *Lysias*, a native of Athens, son of Cephalus from Syracuse, lived between 458 and 379 B. C. He was a teacher of rhetoric. Many years in the early part of his life he spent at Thurium in Magna Græcia. Above 200 discourses are said to have been written by him, all in advanced life; only 34 of them are extant. These justify the reputation he enjoyed on account of the beauty of his style and

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his power in convincing and persuading. Cicero (Brut. 9) gives him the praise of having almost attained the ideal of a perfect orator; yet he is inferior to Demosthenes in simplicity and energy.

1. The father of Lysias removed to Athens on the invitation of Pericles, and belonged to the class of inhabitants termed μετοικοι, *metics*, or *foreign residents*. At the age of 15, Lysias went out with the colony established by the Athenians at Thurium. Here he remained 30 years studying and practicing oratory. He then returned to Athens, and in partnership with his brother Polemarchus vested some of his property in a manufactory of shields, in which above a hundred slaves were employed. The wealth of the brothers became so great, that they were included among the 300 richest men of the city, on whom was cast the burden of paying all the expenses of the state. Their wealth at last exposed them to the lawless avarice of the thirty tyrants. Polemarchus was condemned to drink hemlock. Lysias escaped by flight. On the overthrow of the thirty, he returned to Athens and spent the rest of his days in the employment of a rhetorician. He lived to the age of 81. His orations were written for the use of others, and he is said to have spoken but one himself, that against Eratosthenes. The Λόγος ἐπιτάφιος, or *funeral oration* over the Athenians who were slain under the command of Iphicrates, is considered his chef-d'œuvre.—For the life of Lysias, see *Taylor's* ed. cited below.—*Mitford*, vol. iv. p. 46.

2. Editions; the Best; *J. Taylor*, Gr. & Lat. Lond. 1739. 4.—The *Princeps*, *Aldus* cited § 99.—Given in *Reiske*, 5th and 6th vols.—*Bekker*, 1st vol.—*Dobson*, 3d.—Separately, *Auger* Gr. & Lat. Par. 1783. 2 vols. 8.—*Aller*, Vien. 1785. 8.—Translations; English, *J. Gillies*, Lond. 1778. 4. French, *Auger*, Par. 1783. 8.—German, some of the orations, in *Wieland's* Att. Mus. Th. 1.—Cf. *Harles*, Brev. Not. p. 139.

§ 103. *Isocrates* was born at Athens about B. C. 436, and died B. C. 338. He was a scholar of Gorgias and Prodicus. From his diffidence and the weakness of his voice he rarely or never spake in public. But he acquired great honor by giving instruction in eloquence, and contributed thereby to the perfection of the art. More than other rhetoricians, he encouraged attention to the harmony of language. In this lies the greatest excellence of his own discourses, which are distinguished rather for accuracy and polish, than native ardor and warmth. Yet his school marked an epoch in Grecian eloquence. He wrote partly as a master for his scholars, and partly for the use of others. There are extant 21 orations ascribed to him.

1. In youth he was a companion of Plato, and like him was a great admirer of Socrates. He is said to have died, by voluntary starvation, in grief for the fatal battle of Chæronea.—There is an anonymous life of Isocrates, found in 2d vol. of *J. C. Orelli*, Opuscula graec. vet. sententiosa ac moralia, Lips. 1819. 2 vols. 8.—*G. B. Schirach*, 2 Diss. de vita et genere scribendi Isocratis. Hal. 1765. 4.—*F. G. Freytag*, Orator. et rhetor. græc. quibus statuæ honoris causa positæ fuerunt, decas. Lips. 1752.

2. The most finished of his pieces is that styled Πανηγυρικὸς, i. e. a discourse before *all the assembled* people; it was pronounced at the Olympic games; addressed to all the Greeks, yet exalting the Athenians as entitled to the first rank among the states. *This* oration, with *five* of the others, may be placed in the class of *deliberative*, συμβουλευτικοι. *Four* may be termed *encomiastic*, ἐγκωμιαστικοὶ; among these is the Παναθηναϊκὸς, a eulogy on the Athenians, one of the best pieces of Isocrates, but imperfectly preserved. *Eight* belong to *judicial* cases, λόγοι δικάνικοι; one of these, Περὶ τῆς ἀντιδόσεως, *on the exchanging of property*, relates to his own personal affairs.

The remaining *three* are *paræneticc*, παραινετικὸς. One of these, Πρὸς Δημόνι-

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σεν, is by some critics ascribed to another Isocrates. That styled *Νικοκλῆς*, and sometimes *Κύπριος λόγος*, written for the use of Nicocles king of Salamis in Cyprus, is said to have procured from the prince in return a present of 20 talents. Besides these orations, there is a discourse *against the Sophists*, *Κατα τῶν σοφιστῶν*. An art of rhetoric, *Τέχνη*, is also quoted by Quintilian. *Ten* epistles, likewise, are preserved as having been written by Isocrates.—*Schæll*, ii. 208.—*Milford*, vii. 212.

3. Editions; Best; *W. Lange*, Halle, 1804. 8.—*Coray*, Par. 1807. 2 vols. 8. entirely in Greek, with a preface in modern Greek.—Early; *Princeps*, *Demetr. Chalcondylas*, Mediol. 1493. fol.—In *Aldus*, Rhet. Græc. cited § 99.—*Hieron. Wolf*, Gr. & Lat. Bas. 1570. fol.—*P. Stephanus*, Gr. &. Lat. Genev. 1604. 8.—Later; *W. Battie*, Gr. & Lat. Lond. 1749. 2 vols. 8.—*Auger*, Gr. & Lat. Par. 1781. 3 vols. 8.—Given also in *Bekker*, 2d vol. and *Dobson*, 3d vol.——The discourse *περὶ ἀντιδόσεως*, incomplete until the discoveries of a modern scholar, *Mustoxydes*, (*Schæll*, ii. p. 263), was published separately by *J. C. Orelli*, Zür. 1814. 8.—The *Παναγυρικός*, by *Morus*, Lips. 1786. 8. impr. by *Spohn*, Lips. 1817. 8.—For other editions of separate parts, see *Harles*, Brev. Not. p. 144.———Translations; German, *W. Lange*, Berl. (commenced) 1798. 8.—French, *Auger*, Par. 1781. 8.—English, *Gillies*, in work cited § 102. 2.

§ 104. *Isæus*, a native of Chalcis in Eubœa, but resident at Athens, was a scholar of Lysias and Isocrates, and the teacher of Demosthenes. Born about 400 B. C. he probably died in the former part of the reign of Philip. He took Lysias for his model, but excelled him particularly in dignity and elevation.

1. Of 50 orations by Isæus extant in the time of Photius, only *eleven* now remain. They all relate to the subject of inheritances (*λόγοι κληρικοί*), and contain much information respecting the laws of heirship at Athens, the customs relative to the adoption of children, to testaments and bequests and almost every thing connected with the transferring of property. They present also a melancholy picture of the fraud and cruelty frequently indulged by guardians, executors and contending heirs. The style is full of nerve. Demosthenes is said to have chosen him as a master in preference to Isocrates, on account of this trait. —Cf. Quart. Rev. vol. xxvi.

2. *Ten* of the orations are in *Reiske*, vol. 7; one of them, however, the *inheritance of Cleonymus*, was first published in full by *A. Mai*, Mil. 1815; the *eleventh*, the *inheritance of Menecles*, was published by *Tyrwhitt*, Lond. 1785. 8.—They are given in *Bekker*, 3d vol.—*Dobson*, 4th vol.—Translations; French, *Auger*, (with Andocides, and Lycurgus) Par. 1783. 8.—English; *Sir Wm. Jones*, Oxf. 1779. and in his works, 4th vol.

§ 105. *Lycurgus*, descended from an ancient Athenian family, died at an advanced age, B. C. about 330. He was a pupil of Isocrates and Plato, and a friend of Demosthenes. He was warmly devoted to the interests of the commonwealth, and was rewarded with the honors of the state. Of his orations, 15 remained in the time of Plutarch; but only *one* has been preserved to us; that *against Leocrates*, for his deserting Athens in her distress after the fatal battle of Chæronea. His oratory was marked by strong moral feeling and patriotism, without much effort to be eloquent.

1. He fearlessly resisted all the claims of Philip and Alexander, and was one of the orators demanded by Alexander after the capture of Thebes. His children, to whom he left no property, were educated by the state. It is supposed that one of the inscriptions, which Fourmont caused to be copied at Athens, is an account of the administration of Lycurgus, in which he received and ex-

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pended, according to the inscription, 13,900 talents. (Cf. P. I. § 90. 7 (c).—*Schöll*, ii. 219.

2. The oration is in *Reiske*, 4th vol.—*Bekker*, 3d vol.—*Dobson*, 4th vol.—Separately, *Hauptmann*, Lpz. 1753. 8.—For schools, *A. G. Becker*, Magd. 1891. 8.—Translation, German, *F. A. Simon*, Hamb. 1811. 8.

§ 106. *Demosthenes* was born B. C. 385, in the Attic borough Pæania, and died B. C. 322, in the island of Calauria, by poison self-administered, in order to escape the vengeance of Antipater. Isæus was his master in rhetoric, but he received instruction also from Isocrates and Callistratus. His celebrity was much greater than that of any other Grecian orator, on account of the fire, vehemence, and strength of his eloquence, which he especially exerted in rousing the Athenians to war with the Macedonians, and in defeating his rivals bribed by the latter. We have 61 *orations* of Demosthenes, and 65 *introductions*, which are probably not all genuine. The characteristics of this orator were strength, sublimity, and a piercing energy and force, aided by an emphatic and vehement elocution. His peculiarities, however, sometimes degenerated into severity.

1. At the age of seven he lost his father. His guardians wasted his property, and at the age of 17 he appeared before the courts against them, and urged his own cause successfully. Thereby encouraged to speak before the assembly of the people, he failed entirely. He retired and studied and toiled in secret for many years. At the age of 25 he came forward again and commenced his brilliant career.—The life of Demosthenes is given by *Plutarch*, and also in the Lives of the ten Attic orators ascribed to him. There are also two other lives anciently written, and a eulogy by *Libanius*.—For a good view of his history, see *Schöll*, ii. p. 224. and *Heeren*, trans. by *Bancroft*, p. 276.—Cf. *A. G. Becker*, Demosthenes als Staatsmann und Redner, Hal. 1816. 2 vols. 8.

2. *Seventeen* of the orations belong to the class of *deliberative*; 12 of these relate to the contests between Philip and the Greeks, 3 styled *Olynthiacs*, and 4 called *Philippics*, the rest of the 12 bearing different titles; the whole 12 were spoken between B. C. 351 and 340. *Forty-two* are *judicial* speeches; 30 of these relate to private or individual interests, where the case was termed δίκη; among them are the 5 pronounced against his own faithless guardians, showing plainly the hand of Isæus in their style: the other 12 relate to public or state affairs, where the case was termed κατηγορία; among these was the oration Περὶ στεφάνου, in which Demosthenes defends Ctesiphon against the accusation of Æschines, and in making the defence justifies his own policy in reference to Philip, notwithstanding the disastrous issue of the battle of Chæronea; it is considered as the best of his orations, and a master-piece of eloquence. Only *two* of the extant orations of Demosthenes belong to the kind called *demonstrative*, both of them probably spurious; one is the eulogy (ἐπιτάφιος) upon those who fell at Chæronea.—We have also *six letters* of Demosthenes, five of them written during his exile to the people of Athens.—*Schöll*, ii. 231.

3. Editions; Best; *Reiske*, as edited by *Schæfer*, Lond. 1822. 3 vols. 8.—*Dobson*, Lond. 1827. —Early; *Princeps*, by *Aldus*, Ven. 1504. fol.—*Hervagius*, Basil. 1542. with the Commentaries of *Ulpian*.—*H. Wolf*, Gr. & Lat. (containing also Æschines) Basil. 1549. fol. and better, Francof. 1604, fol.—Later; *Taylor*, Gr. & Lat. Camb. 1748-57. 4. 2d and 3d vols. only; 1st never appeared.—*Auger*, Gr. & Lat. Par. 1790. 1st vol. only. Usually purchased to complete Taylor's.—There have been many editions of particular orations; of *de* Corona, some of the best are, *Harles*, Gr. & Lat. Alt. 1769. repr. Lpz. 1814. 8.—*Stock*, Gr. & Lat. Dubl. 1769. 2 vols. 8.—*Wolf*, Gr. & Lat. 1798. 8.—*Bekker*, Hal. 1815. 8.—Translations; German, *Reiske*, Lemgo. 1764–69. 5 vols. 8.—*F. Jacobs*, Lips. 1805. 8. 13 orations and Philip's Letter, with notes.—*A. G. Bekker*, Hal. 1823. 8. the Philippics.—French, *A. Auger*, Par. 1604. 6 vols. 8.—English, *Ph. Francis*, Lond. 1775. 2 vols. 4.—*Th. Leland*, 1802. 2 vols. 8.

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§ 107. *Æschines* lived at Athens at the same time with Demosthenes, and was a pupil of Isocrates and Plato. He became the most distinguished rival of Demosthenes, although by no means equal to him in powerful eloquence. Demosthenes obtained a complete triumph over him by the oration *concerning the crown* in the trial of Ctesiphon, and Æschines retired to Rhodes, where he gave instruction in rhetoric. He died in the island Samos. In the judgment of Quintilian, he deserved the first rank among Grecian orators, next to Demosthenes. His great merit may readily be seen in the *three orations* preserved to our time.

1. Æschines was 12 or 13 years older than Demosthenes, being born B. C. 395, and lived a year or two later, dying at the age of 75. In early life he does not appear to have enjoyed much success or reputation. His opposition to Philip first brought him into notice; yet he afterwards became a partizan for him in opposition to Demosthenes.—The most important of his orations is that *against Ctesiphon*, *κατα Κτησιφῶντος*, to which Demosthenes replied in his oration upon *the crown*.—*Vatry*, Recherches sur la vie et sur les œuvrages d'Eschine, in Mem. de l'Acad. des Inse. T. xiv.—*Schœll*, ii. 315.—*Matthiae*, de Æschine oratore, in *Reiske*, vol. iv.

2. The remains of Æschines are given in *Reiske*, vol. 3d and 4th.—in *Bekker*, vol. 3.—*Dobson*, vol. 12th, which is probably the best edition.—also in *H. Wolf*, cited § 106. 3.—Separately, *Reiske's*, Lpz. 1808. 8. 2 vols.—*J. H. Bremi*, Zür. 1823. 8.—The oration against Ctesiphon often published with Demosthenes on the crown; *Stock*, cited § 106. 3.—*Bekker*, Hal. 1815. 8.—*Alex. Negris*, Bost. 1829. with a preface in modern Greek and English notes.—Translations; German, *Reiske*, with Demosthenes, cited § 106. 3.—*F. V. Raumer*, (Æsch. and Dem. in the case of Ctesiphon) Berl. 1811. 8.—French, *Auger*, with Dem. cited § 106. 3.—English, *Andrew Portal* (Æsch. and Dem. concern. Ctes.), Oxf. 1755. 8.

III.—Sophists and Rhetoricians.

§ 108. The term Sophist, as has been mentioned (§ 92), was originally applied in Athens to those, who taught the art of speaking. One of the earliest, that attained eminence in this profession, was Gorgias of Leontium in Sicily, about 430 B. C. Prodicus of Ceos, and Hippias of Elis flourished in the same period. 'All these,' observes Mitford, 'are said to have acquired very considerable riches by their profession. Their success therefore invited numbers to follow their example, and Greece, but especially Athens, shortly abounded with those, who under the name of sophists, professors of wisdom, undertook to teach every science. The scarcity and dearness of books gave high value to that learning, which a man with a well stored mind and a ready and clear elocution could communicate. None without eloquence could undertake to be instructors; so that the sophists in giving lessons of eloquence were themselves the example. They frequented all places of public resort, the agora, the gymnasia, and the porticoes, where they recommended themselves to notice by an ostentatious display of their abilities in disputation with one another, or with whoever would converse with them. In the competition thus arising, men of specious rather than solid abilities would often gain the most extensive estimation. Many of them would take either side of any question, and it was generally their glory to make the worse appear the better cause.'

§ 109. It is easy from this account to see how the name of sophist should

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soon become a term of reproach, as it did, more particularly, after the time of Socrates. The term rhetorician was also applied to the same class of teachers. But a distinction has been made between the two words, which seems to have a just foundation. The term *rhetorician* is applied to those, who simply gave precepts in the arts of composition and oratory; the term *sophist* to those, who actually practiced the art of speaking. In this sense the name of sophists is given to all the speakers we read of after the decline of oratory as already explained (§ 96). After the supremacy of Rome over Greece, and especially under the emperors, there was a great number of these. Their talents were confined to a limited sphere, to the exercises in the schools, or discourses, lectures, and declamations before promiscuous assemblies, which formed a part of the public amusements. Some of them traveled from city to city like modern lecturers, and received a liberal pay for their services. The various performances, in which they engaged, were distinguished by different names applied for the purpose, e. g. μελέτη, a declamation carefully written, in which the writer bears an assumed character; σύστασις, a little discourse or address, in which the writer recommends himself to another; σχεδίασμα, an extemporaneous speech; διάλεξις, a sort of dissertation, &c.

§ 110. Between Augustus and Constantine there were several distinguished authors, who may be properly classed among the sophists, as Dio Chrysostomus, Lucian, and Athenæus. Lesbonax and Herodes Atticus belong to the same class. The emperor Adrian often exercised his talents in such performances as employed the sophists of the age. Polemo, Ælius Aristides, and Flavius Philostratus may also be mentioned; the latter is spoken of as an eloquent speaker.

In the time of Constantine, and afterwards, there were also numerous authors, whom we must refer to this class. Among them, Themistius, Himerius and Libanius are the most distinguished. The emperor Julian may be properly ranked here. Subsequent to these are found many names, yet none of much celebrity, except such as are known by writings of another class, as Basilius Procopius, Theophylactus, and Theodorus Prodromus.—*Schæll*, L. vi. c. 77.

§ 111. By rhetoricians, in distinction from sophists, are meant, as has been stated (§ 109), those who gave precepts on eloquence rather than attempted to practice it. Rhetoric, or instruction in the art of eloquence, originated in Greece later than eloquence itself, as Cicero has justly remarked; esse eloquentiam non ex artificio, sed artificium ex eloquentia natum. Empedocles is commonly considered as the first Greek rhetorician, who taught the rules of oratory orally. His scholars Corax and Tisias, about 400 B. C. are said first to have committed such rules to writing. Gorgias the Sicilian, and those termed sophists generally in the flourishing age of Greek letters, taught the art of oratory. Isocrates a pupil of Gorgias, and generally classed among the orators, was a distinguished teacher of rhetoric, and had the honor of forming in his school the greatest orators of Greece. Antiphon, also ranked among the orators, was a teacher of rhetoric, and wrote a treatise which is quoted by the ancients.

§ 112. In glancing at the list of Greek authors on the subject of rhetoric, we find Aristotle, the philosopher, and the teacher of Alexander, one of the earliest. Demetrius Phalereus occurs next. (§ 97). After him we find none important to notice until the time of Augustus, when we meet the names of Gorgias, who taught a school of rhetoric at Athens, and Apollodorus and Theodorus, who had rival schools, the former at Pergamus, the latter at Rhodes. Whatever they wrote is lost. The principal author was Dionysius of Halycarnassus, known also as a historian.

After Augustus the eminent writers were Hermogenes and Longinus. Many other names occur, as Apthonius, Theon, Numenius, Menander, Minucianus, and Apsines, who all wrote on some of the topics of rhetoric; only inconsiderable fragments, however, now remain. Of the vast mass of compositions by the ancients on the art of speaking and writing, but a small portion has come down to us.

§ 113. Before noticing more particularly individuals of the class now before us, we will give some general references.

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On the Sophists; *Enfield*, Hist. Philos. B. ii. c. 4.—*Gillies*, Hist. Greece, Ch. 13.—*L. Cresollii* Theatrum vet. rhet. declam. i. e. Sophistarum, de eorum disciplina ac discendi docendique ratione. Par. 1620. 8. and in *Gronovius*, Thes. vol. x.—*G. N. Kriegk*, Diss. de Sophistarum eloquentia. Jena. 1702. 4.——Collections of the remains of the rhetoricians; *Aldus*, *Rhetores Græci*, 1508. 2 vols. fol. —*Leo Allatius*, Excerpta græc. Sophistarum et rhetorum declamationes. Rom. 1641. 8.—*H. Stephanus*, Polemonis, Himerii et aliorum declamationes. Par. 1567. fol.—*Th. Gale*, Rhetores Selecti, Gr. & Lat. Oxf. 1676. 8. repr. (ed. *J. F. Fischer*) Lpz. 1773. 8.——The most important precepts of rhetoric, drawn from Greek and Roman authors, in *F. A. Wiedeburg*, Præcepta rhetorica. Brunsw. 1786. 8. Cf. *J. Ch. Th. Ernesti*, Lexicon technologiæ Græcorum rhetoricæ. Lips. 1795. 8.—See also *Sulzer's* Allg. Theorie, vol. iv. p. 45.

§ 114. *Gorgias*, of Leontium in Sicily, a philosopher, statesman, orator and rhetorician, flourished at Athens about B. C. 430, as a teacher of eloquence. Cicero celebrates his oratorical talents, but charges him with too great attention to the rounding of his periods. We have *two* declamations (*μελέται*) ascribed to him, a *eulogy on Helen*, and an *apology for Palamedes*.

These pieces are given in *Reiske*, cited § 99, vol. 8.—*Bekker*, vol. 5.—*Dobson's* Oratores Attici, vol. 4. 666.—Gorgias was greatly admired, and honored with a golden statue at Delphi. He is said to have died B. C. 400, aged 108. Eschenburg, in the original of the above, represents him as known at Athens in the Persian war; the translation is conformed to the more common statements.—Cf. *Mitford*, Ch. xviii. Sect. 1.—*Barthelemy*, Anacharsis. Ch. vii.

§ 115. *Aristotle*, born at Stagira in Macedonia, B. C. 385, went to Athens while young, and became one of the most distinguished pupils of Plato. He was subsequently the instructer of Alexander the Great, after which returning again to Athens he founded the Peripatetic sect in philosophy. He died in Chalcis, B. C. 322. His name belongs especially to the history of philosophy, but is introduced here, on account of his treatise *on rhetoric*. This consists of 3 books, and is a work of much merit. His treatise *on poetry* also may be properly mentioned here; it is a fragment of a large work.

The *Rhetoric* is given in *Aldus*, Rhetores Græci, cited § 113. and in the editions of Aristotle's works.—Separately, *Goulston*, Gr. & Lat. Lond. 1619. 4.—*Battie*, Gr. & Lat. Camb. 1728. 8. repr. Oxf. 1809. 8.—The *Art of Poetry*, in the editions of A's works.—Separately, *Harles*, Gr. & Lat. Lips. 1780. 8.—*Tyrwhitt*, Gr. & Lat. Oxf. 1794. 8.—*Gräfenhan*. Lpz. 1821. 8. French translation of the Poetics, *Abbe Batteux*, Les Quatres Poetiques d'Aristote, d'Horace, d'Vida, de Despreaux, avec remarques. Par. 1771.—English, *H. J. Pye*, Lond. 1788. 8.—*Th. Twining*. Lond. 1789. 4. 1812. 8.

§ 116. *Demetrius Phalereus*, of Phalerum, one of the harbors of Athens, flourished B. C. about 300. He was a pupil of Theophrastus, and by his eloquence rose to distinction. Driven by Antigonus from the authority at Athens, which he received from Cassander (§ 97) and had enjoyed for several years, he retired to Alexandria, where he was patronised by Ptolemy Soter. But being banished by the next

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king, Ptolemy Philadelphus, to a distant province, he put an end to his life by the bite of an asp, B. C. 284. Many works were composed by him, which are lost. There is extant a treatise *on elocution*, *Περὶ ἑρμηνείας*, which has been ascribed to him; but its real author was perhaps a later Demetrius, who lived at Alexandria in the reign of the emperor Marcus Antoninus. It contains many ingenious and acute remarks on the beauties of composition, particularly on the structure of periods.

1. Demetrius is said to have suggested to Ptolemy Soter the idea of founding the Library and Museum of Alexandria. The displeasure of Philadelphus was incurred by his having favored the claims of an elder brother to the throne.—*Bonamy*, sur la vie de Demetrius de Phalere, in Mem. de l'Acad. des Insc. T. viii.
2. Among the lost works, are a treatise *on the Ionians*, one *on the laws of Athens*, and another *on Socrates*. A little piece on the *Apophthegms of the Seven Sages*, is preserved in *Stobaeus*, as having been written by Demetrius.—*Schæll*, iii. 241.
3. The treatise *Περὶ ἑρμηνείας* is given in *Aldus*, *Gale*, and *Fischer*, cited § 113. —Separately and best, *J. G. Schneider*, Altenb. 1779. 8. with a commentary.

§ 117. *Dionysius Halicarnasseus*, in the time of Augustus, celebrated as a historian, was also a rhetorician. He wrote several treatises, which may be properly classed in this department, particularly a work *Περὶ συνθέσεως ὀνομάτων*, *de compositione verborum*, on *the arrangement of words*, and another styled *Τέχνη ῥητορική*, *art of rhetoric*, which has come to us in a very defective state.

1. Two other rhetorical pieces of Dionysius were *Τῶν παλαιῶν Χαρακτῆρες*, *Characters of the ancients*, still extant, and *Περὶ τῶν Ἀττικῶν ῥητόρων ὑπομνηματισμοί*, *Memoirs of the Attic orators*, in three parts, of which we have only the first and a fragment of the second. There are also several letters, in which he criticises the style and writings of different authors.—*Schæll*, iv. 316.—*Chr. Leuschner*, Pro Dionysio Halicarn. ejusque in rhetoricam promeritis. Hirschb. 1752. 4.
2. Editions of the whole works of Dionysius will be noticed in speaking of him as a historian.—The pieces on the *arrangement of words*, and on *rhetoric*, were *first* published by *Aldus* as cited § 113.—Separately, *Περὶ συνθέσεως ὀνομάτων*, *J. Upton*, Lond. 1702, 1748. 8.—better, *G. H. Schæfer*, Lpz. 1809. 8.—*Fr. Gœller*, Jena. 1815. 8.—in French translation, with remarks, *Abbe Batteux*, Par. 1788. 12. —*Τέχνη ῥητορική*, *H. A. Scholt*, Gr. & Lat. Lpz. 1804. 8.—*Τῶν παλαιῶν Χαρακτῆρες*, *first* in *H. Stephanus*, Dion. Hal. scripta quædam critica. Par. 1554. 8.—*Holwell*, Gr. & Lat. Lond. 1778. 8. with a dissertation on the use of the middle verb.—*Περὶ τῶν Ἀττικῶν ῥητόρων*, *E. R. Mores*, Oxf. 1781. 2 vols. 8.—The Letters, in *Ch. G. Krieger*, Dion. Hal. historiographica. Hal. 1823. 8.

§ 118. *Dion*, surnamed on account of his eloquence *Chrysostomus* (*χρυσόστομος*), lived in the 1st and beginning of the 2d century after Christ. His birth-place was Prusa in Bithynia. After following the pursuits of a sophist, he became at length a Stoic philosopher. He fled from the cruelty of Domitian into Thrace, but under Nerva and Trajan lived again at Rome, enjoying particularly the favor of the latter. Of his writings, we have 80 dissertations or declamations on various topics, displaying much rhetorical ability. He is, however,

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often deficient in simplicity, and his style wanting in brevity and clearness.

1. The titles of Dion's discourses are given in *Schœll's History of Greek Literature*. That styled *Ῥοδιακὸς* is pronounced his chef-d'œuvre; it condemns the custom practised by the Rhodians of using ancient statues with new inscriptions in honor of their contemporaries.—*Schöll*, iv. 210.
2. The best editions are *C. Morel* (printer), Gr. & Lat. Par. 1604, 1623. fol. with a commentary of I. Casaubon, and notes of *Fred. Morel*,; the translation that of *Kirchmayer* or *Naogeorgus*, published Bas. 1555. fol.—*J. J. Reiske*, Lpz. 1784, 1798. 2 vols. 4.—A German translation of 13 of the discourses is given in *Reiske's* Hellas, Mitau. 1778. 8.—English, some of the discourses, *G. Wakefield*, Lond. 1800. 8.

§ 119. *Herodes Atticus*, a native of Marathon in Attica, was a distinguished sophist in the age of the Antonines. He was appointed consul at Rome, A. D. 141. We have from him only a single discourse and some fragments.

1. The full name was *Tiberius Claudius Atticus Herodes*. After obtaining his education and traveling abroad, he gave public lectures at Athens on eloquence. Such was his reputation, that he was invited to Rome as teacher to Marcus Aurelius and Lucius Verus. He died at Marathon, B. C. 185, at an advanced age. His life is given by *Philostratus*.—*Schœll*, iv. 228.
2. The remains of Herodes are given in *Reiske*, vol. 8.—in *Dobson*, vol. 4. p. 555.—Separately, *R. Fiorillo*, Lpz. 1801. 8.—The inscriptions of Herodes have been already mentioned (P. I. § 92. 4).

§ 120. *Ælius Aristides*, of Hadrianoplis in Bithynia, lived at Smyrna in the 2d century, held in great estimation as a speaker. There remain from him 54 declamations, which evince a successful imitation of the ancient masters in Greek eloquence, but betray also in the author too high an idea of his own excellence. We have also from him some letters and a treatise in two books, entitled *Περὶ πολιτικοῦ καὶ ἀφελοῦς λόγου*, '*Du style politique et du style simple.*'

1. His contemporaries considered him as equal to Demosthenes, and he was honored with many statues. Some unedited pieces of Aristides were discovered by *Mai* in a *palimpsest* or *rescript* manuscript of the Vatican.—*Schœll*, iv. 234.
2. The best edition is that of *S. Jebb*, Gr. & Lat. Oxf. 1722, 30. 2 vols. 4.—The *Princeps* or *earliest*, by *E. Boninus* (print. *Ph. Junta*) Flor. 1517. fol. containing 52 of the *μελεταὶ*, with the anonymous scholia termed *ὑποθέσεις*.—*Canter*, Gr. & Lat. Genev. 1604. 3 vols. 12.—The two books *on style*, in *Aldus* Rhetores Græc. cited § 113.—Separately, *L. Normann*, Upsal. 1688. 8.—The discourse *against Leptines*, first by *J. Morell*, Ven. 1788. 8.—*F. A. Wolf*, Halle. 1789. 8.

§ 121. *Lucian*, of Samosata in Syria, flourished in the 2d century. He at first engaged in the business of an advocate at Antioch, but renounced it for the more congenial employment of a sophist, and finally professed to embrace philosophy. He is said to have been procurator of Egypt under Marcus Aurelius. He was neither a pagan nor a christian, nor did he espouse any sect in philosophy. He was distinguished by acumen, lively wit, and a power at ridicule and satire,

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which he often indulged too freely and wantonly, against men and gods alike. Most of the numerous pieces, which we have from him, are in the form of dialogues. His *Dialogues of the Gods* and *Dialogues of the Dead* are the most remarkable. His pure Attic and tasteful style is the more praiseworthy from the circumstance, that he was not a native Greek.

1. Leaving Antioch, Lucian traveled in Asia, Greece, Gaul and Italy, delivering his discourses in various places, and afterwards settled at Athens. It was in advanced life, that he was put in office under Aurelius. 'One of the chief characteristics of Lucian,' says Schœll, 'is that species of originality which the English term *humour*.'--It has been supposed by some, probably without foundation, that Lucian once embraced christianity and afterwards apostatized. In the pieces styled *Περὶ τῆς Περεγρίνου τελευτῆς*, and *Φιλόπατρις*, he makes unsparing attacks upon christians; the genuineness of the latter has been doubted.--*Schœll*, iv. 248. where is a brief analysis of his several pieces; given also in Anthon's Lempriere.

2. Editions. Best; *Hemsterhuis* (with *J. M. Gessner & J. Reitz*), Gr. & Lat. Amst. 1743. 3 vols. 4. to which is added as a 4th vol. the *Lexicon Lucianeum* of *C. R. Reitz*, Ultraj. 1746. 4. (The edition of *Schmid*, Mitau, 1776-80. 8 vols. 8. and the *Bipont* edition, 1789-93. 10 vols. 8. are chiefly reimpressions of Hemsterhuis'.--*I. G. Lehmann*, Gr. & Lat. Lpz. 1822 ss. 10 vols. 8.——Early; *Princeps*, (neither printer nor editor known) Flor. 1496. fol.—*second*, *Aldus*, Ven. 1503, 1522. fol.--Between this and that of *Hemsterhuis* were several. Cf. *Schœll*, iv. 280.—A good edition of the Gk. text is *Fr. Schmieder*, Hal. 1800. 2 vols. 8. with promise of a commentary.

Of select parts of Lucian there have been many editions; among the best are *Seybold*, Gotha. 1785. 8.—*F. A. Wolf*, Hal. 1791. 8.—*Gehrich*, Gœtting. 1797. 8. *Dialogues of the Dead*, by *J. Gail*, Par. 1806.—*I. G. Lehmann*, Lpz. 1813. 8.—*Dialogues of the Gods*, by *Lehmann*, 1815. 8.--*E. F. Poppo*, Lpz. 1817. 8.--*Lucius, or the Ass*, by *Courier*, Par. 1818. 12.

Translations; German, *C. M. Wieland*, Lpz. 1788. 6 vols. 8.--French, *J. N. Belin de Ballu*, Par. 6 vols. 8.—English, *Th. Franklin*, Lond. 1780. 2 vols. 4.

§ 122. *Hermogenes*, of Tarsus, lived about the middle of the 2d century. He left a celebrated work on rhetoric, consisting of five parts, which was written when he was but 17 years old. At the age of twenty-five, he lost memory, language and understanding.

1. Hermogenes lived to advanced age in this state, a striking and melancholy example both of the power and of the weakness of the human intellect. The account we have of him is drawn from Philostratus, Suidas, and Hesychius — The parts of his *Τέχνη ῥητορική* were 1. *Προγυμνάσματα*, *Preparatory exercises*; 2. *Περὶ στάσεων*, *On the states of the question*; 3. *Περὶ εὑρέσεων*, *On invention*, the most valuable part of the work; 4. *Περὶ ἰδεῶν*, *De Formis*; 5. *Περὶ μεθόδου δεινότητος*, *De effectu*. This work was long used as a text-book in the schools of rhetoric, and several commentaries were written upon it.

2. Under the title, which the first part of *Hermogenes* bears, there exist two separate rhetorical works of two later authors; viz. the *Προγυμνάσματα* of *Aphthonius*, based upon or extracted from Hermogenes. and the *Προγυμνάσματα* of *Theon*, explaining the principles of both the preceding.—*Schœll*, iv. 322, ss.

3. The 1st part of Hermogenes was published *first* by *Heeren* in the *Bibl.* der alten Lit. u. Kunst. viii. and ix.--afterwards in Class. Journal (v—viii), 1812.--Separately, *G. Vesenmeer*, Nuremb. 1812. 8.--*Ang. Krehl*, (with works of Priscian) Lpz. 2 vols. 8.———The other 4 Parts were printed *first* by *Aldus* as cited § 113.—The best editions are *J. Sturmius*, Gr. & Lat. Strasb. 1570, 71. 4 vols. 8. —and *G. Laurentius*, Gr. & Lat. Genev. 1614. 8.—The *Progymnasmata* of Aphthonius and Theon were published together by *J. Schaffer*, Upsal, 1680. 8.

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§ 123. *Athenæus*, a grammarian and rhetorician, may be placed perhaps as well here as in any department, although he was properly an *encyclopædian* compiler. He was a native of Naucratis in Egypt, and lived at the beginning of the 3d century. His Δειπνοσοφισταὶ, or *Banquet of the Sophists or Learned*, in 15 books, is a treasure of various and useful knowledge. It is a rich source of information on topics of philosophy, history, poetry and antiquities, and preserves many interesting fragments and monuments, which the stream of time must otherwise have borne away from us. It is to be regretted, that the work has several *lacunæ* or places wanting or defective, especially in the last book. The two first books also, and the beginning of the third, are extant only in an abridgment or epitome, made by some grammarian at Constantinople.

1. The work is in the form of dialogue. A number of learned men, above 20, lawyers, physicians, poets, grammarians, sophists and musicians, meet at a banquet given by a rich citizen of Rome named *Laurentius*, and, in noticing the different instruments, materials and preparations of their feast, remark upon almost every thing pertaining to the knowledge or customs of the ancient Greeks. —*Schæll*, iv. 297.--*Ed. Rev.* vol. iii.

2. There have been but few editions of Athenæus. *Princeps*, by *Aldus* (*Musurus* assisting as ed.), Ven. 1514. fol.—*Bedrotus* (& *Herlinus*), Bas. 1535. fol.--*Is. Casaubon*, Gr. & Lat. 1597–1600. 2 vols. fol. very celebrated. The Latin version by *Dalecampius* (*Dalechamp*), first printed 1583, at Lyons; the 2d vol. printed 1600, contains Casaubon's Commentary.—*Same*, repr. Lyons, 1612–21, and 1657–64.—*G. H. Schæfer*, Lpz. 1796. 8. only 1st vol. published. The plan contemplated *three parts*, each consisting of 3 volumes; comprising the text, the commentary of Casaubon with notes, and the French version of *Villebrune* first printed Par. 1789. 5 vols. 4.——The last ed. is *Schweighæuser*, Gr. & Lat. Argent. (Strasb.) 1801–7. 14 vols. 8. Cf. *Schæll*, iv. 300. *Dibdin*, i. 335. *Monthl. Mag.* Jan. 1803.

§ 124. *Longinus* (Dionysius Cassius) a rhetorician and critic, who embraced the Platonic philosophy, and flourished in the 3d century. His birth-place was probably Athens, although it is not certain. Little is known of the circumstances of his life, excepting that he was a teacher and counselor to Zenobia, queen of Palmyra, and was put to death by order of her conqueror Aurelian. Many works, now lost, were written by him. The treatise Περὶ ὕψους, *on the sublime*, which has come down to us only in a defective state, is a celebrated production. It does great honor to the judgment and fine critical powers of the author, and well illustrates the nature of the sublime in thought and composition by principles and examples.

1. Longinus spent a considerable part of his life as a teacher of rhetoric and criticism at Athens, before he became preceptor to Zenobia.—Of the various works, of which we have merely the titles, with a few fragments, the most important was that styled Φιλολόγοι, or Φιλολόγοι ὁμιλίαι, consisting of 21 books, containing criticisms upon authors of his own and more ancient times.—*Ruhnken* (under the fictitious name *Schardam*), Diss. de vita et scriptis Longini. Lug. Bat. 1776. and in *Weiske*, cited below. Cf. *Schæll*, iv. p. 329.

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2. Editions. Best; *B. Weiske*, Gr. & Lat. Lpz. 1809. 8. Repr. Lond. 1820. ——Early; *Princeps*, *Robortellus*, Bas. 1554. 4.—*P. Manutius*, Ven. 1555. 4.—*Æm. Portus*, Gen. 1569. 8. basis of all subsequent till that of *Pearce*.—*G. de Petra*, Gr. & Lat. Gen. 1612. 8.—*Tollius*, Gr. & Lat. Traj. Rhen. 1694. 4.—*Pearce*, Gr. & Lat. Lond. 1724. 4. much valued and often repr. in 8.—(*Tumermann & Kœnig*) Gr. Lat. Gall. & Ital. Veron. 1733. 4.—*Toup*, Gr. & Lat. Oxon. 1778. 4. and 8. celebrated. Repr. 1806.

Translations; German, best, *J. G. Schlosser*, Lpz. 1781. 8.—French, *Boileau*, Amst. 1701. 8. and in Tumermann cited above.—English, *W. Smith*, Lond. 1739. 8. often reprinted.

§ 125. *Themistius*, surnamed Euphrades, was a celebrated orator and sophist of the 4th century, a native of Paphlagonia. He acquired great reputation at Constantinople by his philosophy and his instructions in rhetoric. He enjoyed also the favor of several emperors, especially Constantius. Besides several commentaries, or *paraphrases*, illustrating Aristotle, we have from him 34 discourses, marked by clearness, order, and richness of expression.

1. He was highly regarded by Julian and his successors, down to Theodosius the Great, who entrusted him, although a pagan, with the education of his son Arcadius. He was the master of St. Augustin, and a friend of Gregory Nazianzen, who styled him *Βασιλὺς λόγων*. He resided for some time at Rome. He must not be confounded with *Themistius*, a *deacon* at Alexandria in the 6th century, and founder of the sect of *Agnoetæ*.

The titles and arguments of his *discourses* are stated by *Schœll*.—The *paraphrases* are *four* in Greek, and *two* extant only in Latin versions.—*Schœll*, vi. 141. vii. 121.

2. The *first* edition was the *Aldine* under the title, *Omnia Themistii Opera* (cur. *V. Trincavelli*) Ven. 1534. fol. containing the 4 Greek Paraphrases, and 8 Discourses.—The Latin Paraphrases were printed, Ven. 1558, and 1570.—— Of the *discourses*, subsequent editions, *H. Stephanus*, Par. 1652. 8. (14 Disc.)—*Dionys. Petavius*, Par. 1618. 4. (19 Disc.)—*J. Hardouin*, Par. 1684. fol. (33 Disc. Cf *Schœll*, vi. 159. Harles Brev. Not. 479).—A Discourse found and published by *Mai*, Milan, 1816. 4.—A complete edition of Themistius is wanting.

§ 126. *Himerius*, a native of Prusa in Bithynia, flourished at Athens as a sophist and speaker, under the emperor Julian in the 4th century. He was an imitator of Ælius Aristides.

1. Like other sophists he traveled about, pronouncing discourses and harangues. Afterwards he was established at the head of a school in Athens. Basil, Gregory and Nazianzen were among his pupils. He left above 70 discourses; of which we have only 24 entire, and 10 imperfect. One of the most interesting is that in honor of Julian and the city Constantinople. His style is affected, and loaded with erudition.—*Schœll*, vi. 182.

2. The only complete edition is that of *Gottl.* (*Theoph.*) *Wernsdorf*, Gott. 1790. 8.—*Wernsdorf*, a professor at Dantzig, had spent many years in preparing this work, accompanied with a version and commentary, but died 1774, without having found a publisher. In 1783, Harles published a specimen of the work, which induced a book-seller to publish the whole.

§ 127. *Julianus* (*Flavius Claudius*), more commonly known by the name of *Julian the Apostate*, became emperor of Rome on the death of Constantius, A. D. 361. He possessed undoubted abilities, and a philosophical turn of mind, yet was by no means free from so-

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phistry and bigotry. He wrote *discourses*, *letters* and *satires*. One of the most celebrated of his pieces is the satire called the *Cæsars*, *Καίσαρες*, or *Συμπόσιον*.

1. The epithet *Apostate* (*Ἀποστάτης*) was given to Julian on account of his openly renouncing the christian religion, in which he had been educated by his uncle, Constantine the Great. He made great exertions in various ways to overthrow christianity. He intended by rebuilding Jerusalem to disprove the predictions of the sacred scriptures, but his efforts were all defeated by the most signal disasters. He died in consequence of a wound received in battle, in an expedition against Persia, A. D. 363, at the age of 32. Gibbon has very speciously and artfully drawn his character.--*Gibbon*, Rom. Emp. ch. xxiii, xxiv.--Cf. Warburton's Discourse entitled *Julian*, Lond. 1751.--For the life of Julian, *Ammianus Marcellinus* is considered good authority.—His life written in French, by *Ph. C. de La Bleterie*, Amst. 1735. 12.--*Same*, transl. by *A. V. Desvœux*, Dubl. 1746. 8.—Also, in French, by *Tourlet*, as cited below.—*A. Neander*, uber den Kaiser Julianus und sein Zeitalter, Lpz. 1812. 8.

2. Julian composed a work expressly against the faith of christians. It is lost, and most, that is known respecting it, is learned from a refutation written by *Cyrill* of Alexandria. In the last century a French author, the *Marquis D'Argens*, undertook to restore the work of Julian, and published his performance, Berl. 1764. 8. It was soon refuted by *G. F. Meir*, Beurtheilung den Betrachtungen des Marq. v. Argens ueber den Kaiser Julian, Hal. 1764. 8, and by *W. Crichton*, Betrachtungen ueber des Kaiser Julian Abfall von der Christlichen Religion &c. Hal. 1765. 8.

Among the most singular of his discourses are the two, *Εἰς τὸν βασιλέα Ἥλιον*, *to the monarch, the sun*, and *Εἰς τὴν μητέρα θεῶν*, *to the mother of the gods* (Cybele); they exhibit his bigoted or hypocritical attachment to the grosest pagan absurdities.—Of the letters, one peculiarly interesting is addressed to a pagan priest, instructing him how to sustain the cause of paganism against the christians.—*Schœll*, vi. 186.—Cf. *Chr. Spect.* vol. 5. p. 539.

3. There have been 3 editions of his *works*; *Martinius & Cantoclarus*, Par. 1583. 8.—*Dion. Petavius* (*Petau*) Par. 1630. 4.——Best, *Ez. Spanheim*, Lpz. 1696. fol. with the work of Cyrill mentioned above.—But neither of these contains all the *letters*. Several, not in Spanheim, are given by *Muratori*, Anecdota Graeca, Petav. 1709. 4. and others still, in *Fabricius*, Lux salutaris Evangelii, Hamb. 1731. 4.——Of separate pieces, we notice the following; *The Caesars*, by *B. Picart*, Amst. 1728. 4. with Plates and French Tr.—*J. M. Heusinger*, Gr. Lat. & Fr. Gotha, 1741. 8.—*The Caesars* and *Misopogon*, by *H. I. Lasius*, Greifsw. 1770. 8. *The Eulogy on Constantius*, by *G. H. Schæfer*, Lpz. 1802. 8. with D. Wyttenbach's notes.——Translation, in French, of complete works, *R. Tourlet*. Par. 1821. 3 vols. 8.

§ 128. *Libanius*, of Antioch, lived also in the 4th century, and mostly at Constantinople. He belonged to the profession of sophists, and was distinguished beyond all his contemporaries in eloquence. His writings were various. Besides a treatise styled *Προγυμνασμάτων παραδείγματα*, *Examples of rhetorical exercises* (or *præexercitationes*), and numerous *Letters*, we have also many of those pieces, which were called *Μελεταὶ*, *Harangues* or *Declamations*. We may observe in the style of these discourses an affectation of Attic purity and elegance, by which the charms of natural ease and freedom are often lost.

1. Libanius suffered from the envy of rivals, by whose influence he was banished from Constantinople, A. D. 346. He retired to Nicæa and then to Nicomedia, but was afterwards recalled to Constantinople. Subsequently, however,

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he withdrew and passed the remnant of his days at Antioch, his native city. He was admired and patronized by Julian the apostate, and in common with the latter cherished the hope of restoring the reign of paganism in the Roman empire. He has left an auto-biography, styled *Λόγος περὶ τῆς ἑαυτοῦ τύχης*, which is placed among his *discourses*.—*Schöll*, vi. 159.—See also *Gibbon*, Rom. Emp. ch. xxiv. —*Villemont*, Hist. des Empereurs, T. iv. p. 571.—*Lardner*, Heathen Testimonies, vol. iv. p. 576.

2. Schœll gives the Greek titles of above 60 of the *discourses* or *harangues*. In the *Rhetorical examples* are 13 sections, each devoted to examples of a separate kind. The letters are about 2000, some of them to christian Fathers; Basil and Chrysostom both were pupils of Libanius. He left also *Arguments to the orations of Demosthenes*, which are usually given in the editions of this orator.—*Schœll*, vi. 176.

3. There is no edition of the *whole works* of Libanius. The most complete edition of the *Discourses* is that of *J. J. Reiske*, Altenb. 1791-97. 4 vols. 8. published after his death by his widow. It contains the *Rhetorical exercises*.—Two additional discourses have been since published, *one* by *Ch. Siebenkees*, in his *Anecdota Graeca*, Norimb. 1798. 8; the other by *A. Mai*, in his *Fronto*, Rome, 1823.——The most complete edition of the *Letters* is that of *J. Ch. Wolf*, Amst. 1738. fol.—In the Libraries of Spain are discourses and probably other writings of Libanius hitherto unpublished.

A German translation of 5 of the discourses by the *wife of Reiske*, in the *Hellas*, Lpz. 1791.

IV.—Grammarians.

§ 129. Next to the rhetoricians, it will be proper to notice the writers called grammarians, *Γραμματικοί*. This class included not merely such as treated of the subjects now comprehended under mere grammar, but all who devoted themselves to any of the various branches of philology (P. I. § 71). This department of study began to be more specially cultivated in the period after Alexander, and particularly at Alexandria. It was in this period, that catalogues were first formed of authors regarded as classical; these catalogues were called *canons*.

§ 130. Among the various works of these grammarians, were *Διορθώσεις*, *revisions* of the text of classical authors; *Ὑπομνήματα* and *Ἐξηγήσεις*, *commentaries*; *Σχόλια*, explanatory *notes*; *Ζητήματα*, *Λύσεις*, *investigations* and *solutions* of particular difficulties; *Γλῶσσαι* and *Λέξεις*, which treated of dialectic and *peculiar forms* and *single words*; *Σύμμικτα*, collections of *similar phrases* and passages from different authors. Some wrote upon the subject of grammar in the more limited sense; some upon different specific topics included in it, as syntax, metre, dialects and the like. These authors undoubtedly exerted considerable influence upon the language and literature of their own and subsequent times; and their works are of value to us as containing much information respecting earlier periods and authors.

§ 131. The most distinguished that flourished before the fall of Corinth, B. C. 146, were Zenodotus founder of the first school of grammar at Alexandria, Aristophanes of Byzantium his disciple, and Aristarchus of Samothrace a disciple of Aristophanes. Crates, Philemon, Artemidorus and Sosibius are names, which occur also in this period. That of Zoilus has been preserved as a common name for a severe and captious critic; he made himself notorious, in an age abounding with admirers of Homer, by his criticisms and declamations against that poet, and thus gained the epithet *Homeromastix*. Whatever the grammarians of this age composed, nothing remains to us but trivial and scattered fragments.—*Schœll*, Liv. iv. Ch. 35.

In the next period of Grecian literature, particularly after the time of Augustus, the list of grammarians is altogether larger. Only a few names can here

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be given. Of those who may be called lexicographers, Apollonius surnamed the Sophist, Erotianus, Timæus and Julius Pollux are the principal. Tryphon son of Ammonius, Phrynicus the Arabian and Ælius Mœris wrote on dialects. Among the scholiasts and commentators may be mentioned Ptolemy VII, Didymus, Apion, and Epaphroditus. Of the writers on different topics of grammar, we may select Dionysius Thrax, Tryphon above named, Apollonius Dyscolus, and his son Herodianus, Arcadius of Antioch author of a treatise on accents, and Hephæstion, whose Manual on Metres comprises nearly all that is known on the subject. Some of the above mentioned will be noticed separately.—*Schall*, Liv. v. ch. 59.

§ 132. After the time of Constantine letters continued to be cultivated by the grammarians. Constantinople was now the seat of erudition. A sort of University was founded here, in which all the branches of human knowledge were professedly taught. The teachers or professors were styled *Οἰκουμενικοί*, universals. A valuable library was also established. Philology in its various parts was among the sciences taught by the œcumenical professors. These studies were not renounced with the destruction of the library and the decline of the royal College, but were continued with more or less attention until the final capture of the city by the Turks. The writers during this long period were very numerous; only a few have acquired celebrity; while many of their productions yet remain in manuscript. The names and works of the most important authors will be given below.

It may be proper to observe here, that the Greek literati, who fled from Constantinople on its capture in 1453, and exerted an important influence on the study of Greek letters in Italy and western Europe, belonged chiefly to the class denominated *grammarians*. Their labors in their new asylums in the west, were chiefly of a *philological* character.

§ 133.[t] We shall place here some general references, and then proceed to notice separately a few of the *Grammarians*.

Collections; Lexicographical, Aldine, Dictionarium Graecum *etc.* Ven. 1497. fol.—Dictionarium Graecum *etc.* Ven. 1524. fol.—H. Stephanus, *Glossaria duo* e sinu vetustatis *etc.* 1572. fol.—Vulcanius, Thesaurus utriusque linguæ *etc.* Lug. Bat. 1600. fol.—Cf. *C. F. Matthiæ*, Glossaria græca minora *etc.* Rig. 1774. 8.—*J. A. Ernesti*, de gloss. græc. vera indole et recto usu. Lips. 1742. 8.—*Fabricius*, Bibl. Gr. vi. 141.—*Schöll*, Hist. L. G. vi. 281 ss.———Grammatical, Aldine, *C. Lascaris* Erotemata, *etc.* Ven. 1494. 4.—*Theod. Gazæ* Introd. Gram. *etc.* Ven. 1495. fol. and 1525. 8.—Thesaurus Cornucop. et Horti Adonidis. Ven. 1496. fol.—Erotemata *Chrysolorae*, etc. Ven. 1512 and 1517. 8.—H. Stephanus, in the Appendix to his Thesausus (§ 7. 3).—Phil. Giunta or Junta, Enchiridion grammat. Introd. *etc.* Flor. 1514, 1517, 1540. fol.—Ber. Junta, *Theod. Gazæ*, grammat. *etc.* Flor. 1526. 8.—M. Vacosanus, *Thomae Magistri et Moschopuli Eclogae*, etc. Lut. 1538.—Villoison, Anecdota Graeca *etc.* Ven. 1781. 2 vols. 4.—J. Bekker, Anecdota Græca. Berl. 1812-21. 3 vols. 8.—W. Dindorf, Grammatici Græci. Lips. 1823. 8.—See *C. D. Beck*, Commentarii de literis et auctoribus Graec. atque Latinis. Sect. I. p. 47.—Cf. remarks and references given § 7. 2. at close.

§ 134. *Hephæstion*, of Alexandria, lived about the middle of the 2d century. He is to be distinguished from the *mythographical* writer, who had the same name. His *Manual on Metres*, *Ἐγχειρίδιον περὶ μέτρων*, contains almost every thing which is known respecting the rules and principles of the ancient critics on this subject.

The *first* edition was in *B. Junta*, cited § 133.—*A. Tournebouf*, Par. 1533. 4. with scholia.—*Best* edition, *Gaisford*, Oxf. 1810. 8.

§ 135. *Apollonius Dyscolus* was also of Alexandria, and flourished in the 2d century under Hadrian and Antoninus Pius. He has

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left us four grammatical treatises, viz. *Περὶ συντάξεως, Of Syntax; Περὶ ἀντωνυμίας, Of the pronoun; Περὶ συνδέσμων, Of conjunctions;* and *Περὶ Ἐπιρρημάτων, Of adverbs.* We have also a compilation styled *Ἱστορίαι θαυμάσιαι*, or *Wonderful Histories.*

1. The treatise *on Syntax*, was published by *Aldus* in Thesaurus Cornuc. cited § 133.—*Sylburg*, Francf. 1590. 4.—*J. Bekker*, Berl. 1817. 8.—That on the *Pronoun* by *J. Bekker* in the Museum Antiquitatis Studiorum. Berl. 1808. vol. 1. p. 225.—The *other two* by the *same* in his Anecdota cited § 133.—The historical compilation, by *Teuchen*, Lpz. 1792. 8.

2. We have a work on Grammar from an earlier author, the *Τέχνη Γραμματική* of *Dionysius Thrax*, who lived at Alexandria, B. C. about 60.—published in *Fabricius*, Bibl. Gr. (*Harles* ed. vol. vi).—in *Villoison* and *Bekker* as cited § 133.

§ 136. *Ælius Herodianus* was a son of the Apollonius just mentioned. He enjoyed the favor of the emperor Marcus Aurelius Antoninus. There was another person of the same name, who was a *historian*, and must not be confounded with the *grammarian*. Of many works written by the latter, the treatise *Περὶ μονήρους λέξεως* appears to be the only one that has been preserved entire.

This treatise is found in *Dindorf*, as cited § 133.—The titles of several other treatises are given by *Schœll*, v. 28. Fragments of some of which are given in *Bekker*, and *Villoison*, as cited § 133. and in *G. Hermann*, De emendanda ratione gram. Gr. Lips. 1801. 8.—The piece styled *Ἐπιμερισμοί* was published by *Edw. H. Becker*, Lond. 1819. 8.—*Cf. Schœll*, v. p. 27.

§ 137. *Julius Pollux* (or Polydeuces, *Πολυδεύκης*), of Naucratis in Egypt, flourished in the 2d century, at Athens. He was in profession a sophist, but is chiefly known by his Greek *Dictionary*, entitled *Ὀνομαστικόν*. This is divided into 10 books, according to subjects. It is very useful, not only in illustrating Greek words and phrases, but also in explaining many subjects of general antiquities.

1. The following are some of the topics of the books respectively. 1. Gods, Kings; Commerce, Mechanic Arts; Houses; Things relating to War; Agriculture. 2. Age of men; Members and parts of the human body. 3. Family Relations, Friends; Travels; Roads; Rivers. 4. Sciences. 5. Animals; the Chase. 6. Repasts; Crimes. 7. Of various trades. 8. Things relating to the administration of Justice. 9. Cities, Edifices, Money, Games. 10. Furniture, Utensils, &c.

2. The last and *best* edition is *J. H. Lederlein* and *T. Hemsterhuis*, Amst. 1702. fol.—Previous; *Princeps* by *Aldus*, Ven. 1502. fol.—*Junta*, Flor. 1520. fol.—*Seber*, Francf. 1608. 4. with the Latin version first published by *Walther*, Bas. 1541. 8.

3. We have before named (§ 131) as lexicographers, in the period of Greek literature designated by the epithet *Roman* (§ 9), three authors besides Pollux; Apollonius Sophistes, Erotian, and Timæus.—From *Apollonius Sophistes*, in the time of Augustus, we have a *Homeric Lexicon*, *Λέξεις Ὁμηρικαί*, published by *Villoison*, Par. 1773. 2 vols. 4.—*H. Tollius*, Leyd. 1788. 8.——From *Erotian*, in the time of Nero, we have a *Glossary to Hippocrates*, published last by *Franz*, Lpz. 1780. 8.——From *Timæus*, who lived later, in the end of the 3d century, we have a *Platonic Lexicon*, *Λέξεις Πλατωνικαί*, published by *Ruhnken*, Leyd. 1754. 8.

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§ 138. *Ælius Mœris*, surnamed the *Atticist*, flourished about A. D. 190. His work, styled *Λέξεις Ἀττικῶν καὶ Ἑλλήνων*, is preserved.

1. It was *first* published by *J. Hudson*, Oxf. 1712. 8.—next by *J. Fischer*, Lpz. 1756. 8. with the Lexicon of Timæus.—best by *J. Pierson*, Leyd. 1759. 8.
2. Tryphon and Phrynicus the Arabian were mentioned (§ 131) in connection with Moeris as having also written on dialects. There are some remains from them noticed by Schöll (v. 11). The principal is the *Προπαρασκευὴ σοφιστική*, '*Apparatus sophistique*' of *Phrynicus*, in the latter part of the 2d century; published by *Bekker* as cited § 133. vol. I.

§ 139. *Harpocration*, of Alexandria, probably flourished as a contemporary of Libanius in the 4th century. He was the author of a Lexicon entitled *Λέξεις τῶν δεκα ῥητόρων*, useful in reference to the Greek language generally, and the Attic orators in particular.

Published by *Aldus*, (with Ulpian's Comm.) Ven. 1503. fol.—*Blancard*, Leyd. 1683. 4.—Better, by *J. Gronov*, Leyd. 1696. 4.—A new edition, Lips. 1824. 2 vols. 8.

§ 140. *Hesychius* lived at Alexandria, as is generally supposed, towards the close of the 4th century. He compiled a Greek *Lexicon* or *Glossary* from the more ancient grammarians, and illustrated his selections by examples from the best Greek authors. Additions were made to this work by later hands, among which are probably the numerous theological glosses (*glossæ sacræ*). Perhaps, in its present state, it is the work as enlarged by some christian author.

1. The *best* edition, *J. Alberti* (completed by *Ruhnken*), Leyd. 1774-76. 2 vols. fol.—A new ed. has been expected from *Gaisford*.—Previous; *Princeps*, by *Aldus*, Ven. 1214. fol. (ed. *M. Musurus*).—*Junta*, Flor. 1520. fol.—*Schrevelius*, Leyd. 1668. 4.—The results of a collection of *Alberti's* edition with the only manuscript existing (in Lib. St. Mark, Venice) was published by *Nic. Schow*, Lpz. 1792. 8. —The *glossæ sacræ* were collected by *J. C. G. Ernesti*, Lpz. 1785. 8. with a Supplement, 1786. 8.—Cf. also *Schleusner*, Observ. in Suid. et Hesych. Wittemb. 1810. 4.—*Schœll*, vi. 282.
2. The author of the Lexicon must not be confounded with *Hesychius of Miletus*, in the 6th century, under Justinian, from whom we have some remains not very important. Published by *J. Orelli*, Lpz. 1820. 8.—*Schöll*, vi. 404. vii. 75.

§ 141. *Ammonius*, of Alexandria, probably lived in the latter part of the 4th century. He is said to have been an Egyptian priest, and to have fled from Constantinople on the destruction of the pagan temples. He was the author of a work, entitled *Περὶ ὁμοίων καὶ διαφόρων λέξεων*. It is a work of some value in the criticism of words.

It was published in *Aldus*, Dictionarium etc. cited § 133.—*H. Stephanus*, in App. to Thes. cited § 7. 3.—The best edition is *Valckenaer*, Lug. Bat. 1739. 4. Repr. (ed. *Schæfer*), Lpz. 1822. 8.—A good abridgment of *Valckenaer's* by *C. F. Ammon*, Erlang. 1787. 8.—There is a treatise by Ammonius, *Περὶ Ἀκυρολογίας*, *On improper use of words*, never printed.

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§ 142. *Photius*, Patriarch of Constantinople, died A. D. 891. He may be placed in the class of writers now under notice, although he was a man of letters in general rather than a grammarian. His *Μυριόβιβλον*, *Bibliotheca* or *Library*, is in many respects valuable. It contains critical notices of about 280 works of ancient writers, accompanied with extracts. Of a number of these works we should otherwise have scarcely known the titles. His *Lexicon*, *Λέξεων συναγωγή*, although in a mutilated state, is useful in the study of the historians and orators.

1. The life of Photius presents a series of interesting incidents. His character was not without some blemishes, and he experienced great vicissitudes of fortune. From a *layman* he was raised to the office of *patriarch*. He was deposed and banished, after 10 or 11 years recalled and reinstated, but again deposed and confined in a monastery, where he died.—*Gibbon*, Rom. Empire ch. ix.—*Milner*, Ch. History.

2. Besides the works above named, we have also from Photius a work styled *Nomocanon*, a collection of canons of the church, and a number of *letters*, *homilies* and the like, of minor value.—For a particular account of the *Μυριόβιβλον*, see *Schöll*, vi. 305.—*Fabricius*, in Bibl. Gr. X. 678. ed. *Harles*.—Cf. *Ed. Rev.* No. 42.

3. There is no edition of the *whole works* of Photius.—Of the *Library*, there have been, until recently, but *three* editions. *D. Hœschel*, Augsb. 1601. fel.—*P. Stephanus*, Genev. 1611. fol. with the version of *A. Schott*, first publ. Augsb. 1696. —*Same*, repr. by *Berthelin*, Rouen, 1553. fol.—A new ed. was commenced by *Bekker*, Berl. 1824. 4.———The *Lexicon* was first published by *G. Hermann*, with the *Lexicon of Zonaras*, Lpz. 1808. 3 vols. 4. (by *Tittmann & Hermann.*) Photius the 3d vol.—Better, *R. Parsons*, Lond. 1822. 2 vols. 8. (ed. by *Dobree*).—The *Nomocanon* was printed Par. 1620. fol. with *Balsamon*.—The *Letters* (248) by *Montacutius* (*Montague*), Lond. 1651. fol.

§ 143. *Suidas* probably lived about A. D. 1000, although it cannot be made certain. He was the author of a *Lexicon*, compiled from various authors, grammarians, commentators and scholiasts. It is not executed with much judgment, accuracy or skill in arrangement. Yet it is of considerable value on account of its store of literary and antiquarian information; and many of its defects, especially in the apparent want of method, may be owing to interpolations and additions made by transcribers and others.

There have been the following editions; *Princeps*, by *Dem. Chalcondylas*, Mil. 1496. fol.—*Aldus*, Ven. 1514. fol.—*Frobenius*, Bas. 1544. fol.—*Æm. Portus*, Gr. & Lat. Gen. 1619. 2 vols. fol.—*Best*, *L. Kusten*, Gr. & Lat. Camb. 1705. 3 vols. fol.—The following works further illustrate Suidas.—*Toup's* Emend. &c. Lond. 1760-75. 4 vols. 8. also in his *Opusc.* crit. Lpz. 1780. 2 vols. 8. and ed. by *Burgess*, Lond. 1790. 4 vols. 8.—*Schweighæuser*, Emend. et Obs. in Suidam, Argent. 1789. 8.—*Reinesii* Observ. in Suidam (ed. *C. G. Mueller*) Lpz. 1819. 8.

§ 144. In this connection we ought to notice the work of an *unknown author*, who lived about A. D. 1000. It is a Greek Glossary, styled *Ἐτυμολογικὸν μέγα*, the *Etymologicum magnum*. Besides its value as a grammatical work, it is still more useful because it has pre-

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served many passages of ancient authors, and furnished solutions of many difficulties in history and mythology.

1. Editions of the *Ἐτυμολογικὸν*; *Princeps*, by *Z. Calliergus* (ed. *M. Musurus*), Ven. 1499. fol.—*P. Manutius* (ed. *Torrisani*), Ven. 1549. fol.—*Commelin* (ed. *F. Sylburg*), Heidelb. 1594. fol.—*Panagiota* (of Sinope), Ven. 1710. fol.—*Schæfer*, Lpz. 1816. 4. a repr. of *Sylburg's*. To this last ed. the two following works may be viewed as the 2d and 3d volumes; *F. W. Sturtz*, Etymologicum ling. Gr. Gudianum *etc.* Lpz. 1818. 4.—By *same*, Orionis Etymologicum. Lpz. 1820. 4.—Cf. *Schæll*, vi. p. 277. 294.

2. In the Libraries of Europe are several Lexicons or Glossaries, still remaining in manuscript, particularly in the Royal Library of France.—We may also mention here one first published by *Villoison* in his *Anecdota* cited § 133; the *Ἰωνιά*, or *Violarium*, by *Eudocia*, wife of the emperor Constantine Ducas, and his successor for a short time, but soon after placed in a convent. In this retreat she wrote her work, a sort of historic-mythologic compilation, supposed to be of much value before Villoison published it.—*Schæll*, vi. 296, 318.

§ 145. *Eustathius*, of Constantinople, flourished in the 12th century, and became finally bishop of Thessalonica. He is particularly celebrated for his copious and learned *Commentary on Homer*, entitled *Παρεκβολαὶ εἰς τὴν Ὁμήρου Ἰλιάδα* and *εἰς τὴν Ὀδύσσειαν*. We have also from him a less valuable commentary on Dionysius Periegetes.

1. The *Comm. on H.* was first published, Rome, 1542-1550. 3 vols. fol. containing the index of Devarius. (Cf. § 50. 5.)—This repr. Bâle, 1560. 3 vols. fol.—An ed. commenced by *Politi*, Flor. 1730, but never finished.—Extracts from the Comm. often published with Homer.—Cf. *Bulletin des Sciences Historiques*, vol. 4. p. 337.———A commentary by Eustathius on Pindar is lost.—*Schæll*, vi. 269.

2. *John Tzetzes* may be named in connection with Eustathius; he was a grammarian at Constantinople in the same century (§ 81).

§ 146. *Gregorius*, surnamed *Pardus*, and afterwards *Corinthius* from being the bishop of Corinth, lived about the middle of the 12th century. Of his many works two only have been published; one is a treatise *on the Greek dialects*, *Περὶ Διαλέκτων*, and the other a *Commentary on* the last part of *the rhetoric of Hermogenes* (§ 121. 1).

The *treatise on dialects*, edited by *G. Koen*, Leyd. 1766. 8. better than any ed. previous.—By *G. H. Schæfer*, Lpz. 1811. 8. still better.—The *commentary* given in *Reiske* (cited § 99) vol. viii.

§ 147. *Thomas Magister*, or *Theodulus*, may be mentioned here. He lived in the beginning of the 14th century (about 1310). After holding the place of *Magister officiorum* under the emperor Andronicus Palæologus, he became a monk with the name of *Theodulus*. A work by him is extant, called *Ἐκλογαὶ ὀνομάτων Ἀττικῶν*.

First published by *Calliergus*, Rome, 1517. 8.—Best, by *J. S. Bernard*, Leyd. 1757. 8. and *I. G. S. Schwabe*, Altenb. 1773 8.—Cf. *G. Hermann*, Progr. de præceptis quibusdam Atticistarum. Lpz. 1810. 4.

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V.—*Writers of Epistles and Romances.*

§ 148.[u] We shall next introduce the class of writings called *Letters* or *Epistles*. There are many extant, ascribed to distinguished men of ancient times. But a great portion of them are spurious, being the productions of the sophists and grammarians of later periods. Some of them, however, are unquestionably genuine; as e. g. those of *Isocrates*, *Demosthenes* and *Aristotle*. In these (the genuine), there is generally a noble simplicity of manner, entirely free from the art and labor, which are betrayed in the epistles fabricated in the age of the later sophists. The latter class were composed with designed reference to publication, and treat of various subjects, particularly subjects of a historical and romantic character. We shall mention below some of the principal authors of Greek epistles, either real or supposed.

§ 149. As the form of epistles was so often adopted by the sophists and others in composing pieces which were, properly speaking, works of *fiction*, we shall mention the names of the principal writers of *romance* in the same connection. The species of composition termed *romance* was unknown in the most flourishing periods of Greek literature. A modern writer has pointed out the reason. 'In the most refined ages,' says he, 'the whole empire of fiction was usurped by the ingenious polytheism of the Greeks. This filled every imagination and satisfied the love of the marvelous so natural to man. Every festival renewed the tale of some god's singular adventures. The theatre owed its charms, in great measure, to the strange union of the heroic daring of mortals, and the intervention of deities. In a nation so happily adapted for the elegant arts, fiction naturally assumed the garb of poetry, and the beautiful fables so well sung by the poets left no place for recitals in prose, composed, as it were, of vulgar dreams. The people, it must also be remembered, were all engrossed in public and active life. Retirement and solitude were almost unknown. The state, so to speak, made it a business to amuse its citizens in public. While such was the publicity of the master's life, the universal prevalence of domestic slavery, and the degraded and immured condition of the female sex, rendered private life a uniform and monotonous scene. Thus, while there was no opportunity to imagine any wonderful adventure, or very singular character and destiny, without violating probabilities, there was at the same time but little scope for the passion of love, which holds so important a place in modern romance.' (*Villemain*, quoted by *Schöll*, iv. p. 304.

§ 150. It was not until the *fifth* period of our outline (§ 9), that works of this description made their appearance, and scarcely any thing of the kind is earlier than the time of Augustus. These works are called in general *erotic tales*. But we may include in the same class, not only romances properly so called, or formal love stories, but also amatory letters, Milesian or magical tales, and imaginary voyages.

Of *imaginary voyages* one of the first authors was *Antonius Diogenes*, whose work, *Τὰ ὑπὲρ Θουλὴν ἄπιστα*, the incredible things beyond Thule, is quoted by Photius. It seems to have contained a tissue of absurdities, in *forty-four* books. *Lucian* also wrote an imaginary voyage, entitled *Ἀληθὴς ἱστορία*, in two books; a satire upon voyagers, who relate marvellous stories, full of grotesque representations, with malignant allusions to the miracles of the sacred Scriptures.

Milesian tales are so called because a certain Aristides of Miletus, of whom little is known, wrote a series of stories, the scene of which was Miletus. A specimen of this sort of tale is found in the piece of Lucian styled *Λούκιος ἢ Ὄνος* (Cf. § 121. 2). The Latin work of Apuleius, styled *the Golden Ass*, belongs to the same class of fictions.

Of *amatory letters* the only specimen, before the time of Constantine, is given in some of the letters of Alciphron. In the next period, not long after Constantine, we find a work of this class, entitled *Ἐπιστολαὶ ἐρωτικαί*, ascribed to Aristænetus.

§ 151. A work of Parthenius, in the age of Augustus, may be considered as

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a precursor of the formal *romance*, being a collection of amatory tales, entitled *Περὶ ἐρωτικῶν Παθημάτων*, chiefly of a melancholy cast. But the most ancient writer of the proper romance was Jamblichus of Syria, in the reign of Trajan. His work styled *Ἱστορίαι Βαβυλωνιακαί*, or the Loves of Rhodane and Sinonis, is quoted by Photius. The next author in order of time is probably Xenophon of Ephesus, to whom is ascribed a Greek romance, called *Ἐφεσιακά*.

In the period after Constantine, we find several romancers. Three, whose works were in verse, have already been named (§ 33). Besides these, there were at least *four* prose writers, whose romances are extant, Heliodorus, Achilles Tatius, Longus, and Eumathius. The romance ascribed to Chariton also was probably written in the same period. Xenophon, already named, is by some likewise placed here. Heliodorus is considered by many as the best writer of the whole class, and his work is said to have been the model, not only of the *Greek* romances, but also for the early *French* romances of the 16th century. (Cf. § 258. 2). Others pronounce Longus to be decidedly the first among the Greek romancers.

§ 152.[t] The following are references on the class of authors and works now under notice. The principal names will be given in the following sections, the real or supposed writers of epistles first, and the romancers after them.

1. On the epistles attributed to ancient Greeks, *Schæll*, ii. 273.—*Schænheyden*, in the N. Biblioth. d. sch. Wiss. vol. 5.—Collections of Greek Epistles; *Aldus*, Epistolarum græcarum collectio. Ven. 1499. 2 vols. 4.—Reprinted, Gen. 1506. fol. with Lat. version ascribed to *Cujacius*.—*Camerarius*, *Ἐκλογὴ διαφόρων ἐπιστολῶν etc*, Tubing. 1540. 8.—*Steph. Prevoteau*, *Τῶν ἑλληνικῶν ἐπιστολῶν Ἀνθολογία*. Par. 1583. 4.—*Eilh. Lubinus*, Gr. & Lat. Heidelb. 1609. 3 vols. 8. rarely found complete.—*L. Allatius* (*Allazi*), Socratis et aliorum Epistolae, Gr. & Lat. Par. 1637. 4.—*J. C. Orelli*, collectio epist. græc. Gr. & Lat. 1815. 8.—*Savage*, Letters of the Ancients. Lond. 1703. 8.

2. On the Greek romance, *Villemain*, Essai litteraire sur les Romans Grecs (in the collect. des R. Gr. &c. cited below).—*Chardon la Rochette*, Melanges de crit. et de philol.—*Meiners*, Gesch. d. Kuenst. u. Wissensch. in Griech. u. Rom. vol. 1. p. 276.—*Ramdohr's* Venus Urania, Th. 3. Abth. 1.—*Manso's* Abhandl. ueber d. griech. Romane, in 2d Bd. of his Vermisch. Schriften. Leipz. 1801. 2 Bde. 8.—*Warton's* Hist. Eng. Poetry, vol. II. p. 183.—*Dunlop*, History of Fiction.—*Foreign Quart. Rev.* vol. 9.—*Schæll*, Hist. Litt. Gr. iv. 304, iv. 228.

On the origin of romance, *D. Huet*, de Origine Fab. Romanensium. Hag. Com. 1682. 8. Tr. French. Par. 1693. 12.—*Warton's* Diss. on Orig. Fiction in Europe, pref. to Hist. Eng. Poetry.

Collections of Greek romances; *Ch. G. Mitscherlich*, Scriptores erotici græci. Gr. & Lat. Bip. 1792. 4 vols. 8. containing A. Tatius, Heliodorus, Longus, and Xenophon.—Biblioteca de' Romanzieri greci, tradotti in Italiano. Flor. 1792.—Biblioth. des Romans Grecs. Traduits en Franc. Par. 1797. 12 vols. 12.—Collect. des R. Gr. trad. en Franc. avec des notes par *Courier*, *Larcher*, &c. Par. 1822-28. 14 vols. 16.

§ 153. *Anacharsis*, a native of Scythia, resided some years at Athens in the time of Solon, B. C. about 600, and was celebrated for his wisdom. There are *nine* letters ascribed to him, but they are not genuine.

1. These Letters are given in most of the collections above named.—Separately, Par. 1581. 4. Gr. & Lat.—One of them (5th) is translated by Cicero (Quæst. Tusc. v); another (9th) is contained in the life of Anacharsis by Diogenes Laertius.—He is said to have written a work on the laws of the Scythians, and a poem on war, which are lost.

2. The name of Anacharsis is applied to a fictitious personage, imagined by the *Abbé Barthelemi*, as the basis of a sort of plot for a very interesting work on the history, literature and arts of Greece, called the *Travels of Anacharsis the*

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Younger. The author imagines the Scythian to arrive in Greece some years before the birth of Alexander, to reside in Athens, making occasional excursions and journies in different parts of Greece, until after the conquests of Philip, then to return to Scythia and give an account of his observations.—One of the best editions of this work is *Travels* &c. translated from the French, Lond. 1806. 7 vols. 8. with a vol. of Plates, 4.

§ 154. *Phalaris*, tyrant of Agrigentum, respecting whose age there is uncertainty, probably lived B. C. about 560. To him are ascribed 148 letters, which, were they really his, would show him to have been, not only far removed from the cruelty, with which common tradition has charged him, but a man of the noblest feeling. But they are undoubtedly the work of some sophist of later times. On this point there is no longer any dispute; the vehement and ill-natured controvery between *Bentley* and *Boyle* respecting it gave the inquiry an importance, which the subject in itself did not possess.

1. The wits and scholars at the time of the famous controversy were generally against Bentley, who wholly denied the genuineness of the letters; but his arguments have been considered by all since that time as perfectly conclusive. For an account of the controversy, see *Monk's* Life of Bentley, Lond. 1830.—*Lond. Quart. Rev.* No. 91.—Cf. *Bentley's* Diss. on Phalaris, cited § 63 (2).

2. The letters were first published in Latin, without date; the 2d ed. 1470.—in original Greek *first* 1498. 4. Ven.—in *Aldus* 1499. 4. cited § 152. 1. also in the other collections there named.—*C. Boyle*, Gr. & Lat. Lond. 1695. 8. repr. 1718. 8.—*J. D. V. Lennep & L. G. Valckenaer*, Groning. 1777. 2 vols. 4. the 2d vol. containing a Latin translation of the tracts of Bentley.—*G. H. Schæfer*, Lpz. 1823. 8. a re-impr. of the 1st vol. of the preceding; and is probably the best edition. —*Schœll*, ii. 277.

§ 155. *Themistocles*, the Athenian general and orator (§ 88), flourished B. C. about 480. There are 21 letters extant, ascribed to him. They purport to have been written during his banishment, and their contents are chiefly of a historical nature. Their genuineness is very questionable; it was fully examined and controverted by Bentley.

1. The letters of Them. published, *first* by *J. M. Caryophilus*, Gr. & Lat. Rom. 1626. 4.—*E. Ehinger*, Frankf. 1629. 8.—*Ch. Schættgen*, Lpz. 1710. 8.—*J. C. Bremer*, Lemg. 1776. 8.—Cf. *Bentley* on Phalaris, above referred to.

2. The letters ascribed to Isocrates (103. 2) and *Demosthenes* (§ 106. 2) are genuine, and most, if not all, of the 12 attributed to Æschines.—The latter were published separately, *J. S. Sammet*, Lpz. 1771. 8. Those of Isocrates, *C. F. Matthiæ*, Mosc. 1776. 8.

§ 156. *Socrates*, the most distinguished sage of Greece, was born B. C. 469, and drank the cup of hemlock under judicial sentence, B. C. 399. He committed nothing to writing, and probably had not the least agency in the composition of the 7 letters, which are ascribed to him. Like most of the letters, which are called Socratic, professing to come from Antisthenes and other followers of Socrates, they are the production of some of the sophists.

The letters termed *Socratic* are 41 in number; among them, besides the 7 as-

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cribed to Socrates, are 7 of Xenophon, and 12 of Plato. Cicero quotes one of the latter (Quæst. Tusc. V). Letters of Antisthenes and Æschines the philosopher are also included.—*Schæll*, ii. 280, 361, 414.

They are found in the collections of *Allatius* and *Orelli*, cited § 152. 1.

§ 157. *Chion*, of Heraclea on the Pontus Euxinus, a contemporary and scholar of Plato, having slain Clearchus, tyrant of Heraclea, was himself put to death, B. C. 353. He was probably not the author of the 17 letters, which bear his name. They treat particularly of the benefits of philosophical culture, and are inspired with ardent political enthusiasm, but not without merit as to thought and style.

Published by *J. Caselius*, Rost. 1583. 4.—*Fr. Morel*, Par. 1600. 4.—*J. Gottl. Cober*, Dred. 1765. 8.—*A. G. Hoffmann*, joined to *J. C. Orelli's* fragments of Memnon, Lpz. 1816. 8.—This is the best edition.

§ 158. *Aristænetus*, of Nicæa in Bithynia, was a sophist of the 4th century, who perished in an earthquake at Nicæa, A. D. 358. His letters, in two books, are of the erotic class (§ 150), and in a manner of writing rather light and sportive. They have, however, only the form and superscription of letters, being without that peculiar vivacity and interest, which is imparted to personal correspondence. Possibly they are the work of a sophist of a still later age.

All the editions have been taken from a single manuscript still existing at Vienna; first published by *J. Sambucus*, (printer *Plantin*) Antw. 1566. 4.—Better than any previous edition, *F. L. Abresch*, Zwoll, 1749. 8. a vol. styled *Lectionum Aristænetearum libri duo*, and another entitled Vir. erud. ad Arist. Epist. conjecturae, Amst. 1752. 8.—The most recent and complete, *Boissonade*, Par. 1822. 8.—*Schæll*, vi. 249.—German translation, *I. F. Herel*, Altenb. 1770. 8.—*Harles* (Brev. Not. p. 471) cites a French transl. Lond. 1739. 12.—*Fuhrmann*, (Kl. Handb. 522) an English, Lond. 1771. 8.

§ 159. *Alciphron* was a contemporary of Aristænetus, and a writer of the same class. Many of the letters are of the amatory kind. The style is agreeable, but too much ornamented, and showing too much of sophistic affectation. They reveal, however, many little peculiarities, otherwise not made known, in the private life of the Greeks.

1. *Schæll* places Alciphron much earlier, in the same age with Lucian in the 2d century; because, in the letters of Aristænetus, *Alciphron* and *Lucian* are represented as corresponding with each other.—The letters are 116 in number, and styled *Ἐπιστολαὶ ἁλιευτικαὶ καὶ ἑταιρικαί*.

2. Editions of Alciphron, *first* by *Aldus* cited § 152. 1.—*Bergler*, Lpz. 1715. 8. with a commentary. repr. Utrecht. 1790. 8.—*I. A. Wagner*, Lpz. 1798. 2 vols. 8.—There are materials for a better edition.—*Schæll*, iv. 314.—Translations; German, *I. F. Herel*, Altenb. 1767. 8.—French, *Abbe de Richard*, Par. 1785. 3 vols. 12.—English, *Ph. Monro* and *W. Beloe*, Lond. 1791. 8.

§ 160. *Heliodorus*, of Emesa in Syria, bishop of Tricca in Thessaly, lived at the close of the 4th century, In early life he wrote his Æthiopica, *Αἰθιοπικά*, in 10 books, respecting the *love of Theagenes*

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and *Chariclea.* It is very meritorious as a narrative, and still more so on account of its pure morality. Yet its diction has traces of the artificial taste and false eloquence of the sophists.

Editions; *Princeps*, by *V. Obsopœus* (printer *Hervagius*) Bas. 1534. 4. from a manuscript obtained from a soldier, who took it at the pillage of the library of *Matthias Corvinus*, at Buda, in 1526. (*Schœll*, vi 229).—*J. Commelin*, Heidelb. 1596. 8. with the Lat. vers. of a Pole named *Warszewicki*, first printed Bas. 1552. fol.—*J. Bourdelot*, Par. 1619. 8. erroneous. Repr. without correct. Lpz. 1772. 8. ed. *Schmid.*—The edition of *Mitscherlich*, Gr. & Lat. in 2d vol. of the *Scriptores Erotici*, cited § 152. 2. is better.—The best is said to be by *D. Coray*, Par. 1804. 2 vols. 8. with notes &c. all in Greek. repr. Lpz. 1805. 2 vols. 8. Translations; German, *Meinhard*, Lpz. 1767. 2 vols. 8.—*K. W. Gœttling*, Frankf. 1822. 8.—French, *Mercier*, in the Biblioth. des Romans, cited § 152. 2.—English, (Anonymous) Lond. 1791. 2 vols. 12.—On Heliodorus, cons. Schœll, vi. 228.—*For. Quart. Rev.* No. 9.

§ 161. *Achilles Tatius* was a native of Alexandria, but of an uncertain age, although commonly placed in the 3d century, before Heliodorus. His history is almost entirely unknown. He composed a romance, in 8 books, entitled, *Τὰ κατὰ Λευκίππην καὶ Κλειτοφῶντα*, or *the story of Leucippe und Clitophon.* It is not without ingenuity and invention, and the style is agreeably animated, although its excellence is marred by frequent affectation of beauty and ornament.

Editions; *Princeps*, by *J. Commelin* (ed. Bonnvitius,) Heidelb. 1601. 8. with Lat. vers. of *Croce* (*Crucœus*) that had been previously published, and *Longus.*—*Salmasius*, Leyd. 1640 12.—*B. Gottl. L. Boden*, Lpz. 1776. 8.—*Mitscherlich*, as cited § 152. 2—Fr. *Jacobs* Gr. and Lat. Lpz. 1821. 2 vols. 8. the best edition.—Translations; German, *Ast and Güldenapfel*, Lpz. 1802. 8.—French, besides several others, *Mercier*, in 2d vol. of Biblioth. des Rom. cited § 152. 2.—English, (Anonymous) Lond. 1720, 12.—See *Schœll*, vi. 232.—For. Quart. Rev. No. 9.—*Villemain*, as cited § 152. 2.

§ 162. *Longus* was a sophist of the 4th or 5th century. He is the best *erotic* writer of the Greeks. His romance in 4 books, commonly called the *Pastorals of Daphnis and Chloe*, is an attractive work, written with care, but sometimes too exact, and having some passages, which are exceptionable on account of their freedom.

1. The period when this writer lived is wholly uncertain; the name is not mentioned by any ancient writer, and is by some supposed to have originated in mistake. The celebrated manuscript now existing at Florence, does not name the author of the work, but bears the title *Ἀσωτιακῶν ἐρωτικῶν λόγοι δ'* (4); and it is possible that by some copyist the last word was taken for the name of the writer.—Schœll. vi. 238.—Cf. *For. Quart. Rev.* No. 9.

2. Editions; *Princeps* by *Columbanus*, (printer Junta) Flor. 1598. 4.—Three editions in the 17th cent.—*Nealmus*, (*Neaulme*, publisher,) Par. 1754. 4. with Lat. vers. and plates.—*Boden*, Gr. and Lat. Lpz. 1777. 8.—*Villoison*, Gr. and Lat. Par. 1778. 2 vols. 4. one of the best editions.—*Mitscherlich* as cited § 152. 2.—*G. H. Schæfer*, Lpz. 1803. 8, a better *text.*—A splendid ed. with plates printed by *Didot*, Par. 1802. 4.

Translations; German, *J. C. Krabinger*, Landsh. 1809. 8.—Fr. *Passow* with the Greek text. Lpz. 1811. 12.—French, *J. Amyot*, Par. 1559. 8. often repr.—English, *G. Thornley*, Lond. 1617. 8.

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§ 163. *Xenophon of Ephesus*, whose period of flourishing is unknown, was the author of the *story of Anthia and Abrocomas*, in 5 books.

1. Some have placed this writer as late as the 5th century; others suppose he must have lived before the time of Constantine; Peerlkamp, the latest editor of this romance, thinks that its author was the earliest writer of the class, and that Xenophon is merely an assumed name.—*Schoell*, iv. 310.—Dunlop, Hist. of Fiction.

2. Editions; *first*, *Ant. Coechi*, Gr. & Lat. 1726. 8.—Two next editions faulty. —(*Fourth*) *Mitscherlich*, cited § 152. 2.—*A. E. de Locella*, Gr. & Lat. Vindob. 1796. 4. one of the best.—*P. H. Peerlkamp*, Harl. 1818. 4. good.—*Schœll*, iv. 311.

Translations; German, *J. G. Krabinger*, Münch. 1820. 8.—French, *Jourdan*, Par. 1748. 12. and in Biblioth. cited § 152. 2.—Italian, *Salvini*, Lond. 1723. 12. before 1st edition of the original.

§ 164. *Chariton*, of Aphrodisia, is another romance writer of whom nothing is known. The work bearing his name is the *love-story of Chæreas and Callirrhoe*, *Τῶν Περὶ Χαιρέαν καὶ Καλλιῤῥόην ἐρωτικῶν διηγημάτων λόγοι ἡ*, in 8 books.

This was *first* published by *J. Ph. d' Orville* (*Doruillius*) Amst. 1750. 3 vols. 4. with a Lat. trans. by *Reiske*, and a very learned commentary.—Repr. of same, ed. *C. D. Beck*, Lpz. 1783. 8.——Translations, German, *Heyne*, Lpz. 1753. 8.—*Schmieder*, Ebend. 1806. 8.—French, *Larcher*, Par. 1763. 8.—English, Lond. 1764. 2 vols. 12. (Fuhrmann, p. 528.)—*Schœll*, vi. 246.—*For. Quart. Rev.* No. 9.

§ 165. *Eumathius*, or *Eustathius*, of Egypt, also of an uncertain age, was a writer belonging to the same class. This person must not be confounded with Eustathius the celebrated commentator upon Homer. He wrote the *tale of Hysmine and Hysminias*, *Τὸ καθ' Ὑσμίνην καὶ Ὑσμινίαν δρᾶμα*, in 11 books.

The romance of Eumathius, of little value, has been printed but seldom; *G. Gaulmin*, Gr. & Lat. Par. 1617. 8. repr. Vienn. 1791.—*L. H. Teucher*, Lpz. 1792. 8. (Gaulmin's without notes).——Translations; German, *Madam Reiske*, in the Hellas, (Th. 1. p. 101), Lpz. 1778.—French, in the Biblioth. and Collect. cited § 152. 2.—*Schœll*, vi. 247.

VI.—Philosophers.

§ 166.[a] Grecian philosophy was not properly speaking of native origin, but was introduced by various colonists from Egypt, Phœnicia and Thrace. It first appeared in the poets who treated, in their verse, of the nature of things, the origin of the world, the system of the gods, the principles of morals, &c. Linus, Musæus, Orpheus and Hesiod belong to this class, and even Homer may be included. The poets of Greece, it may be truly said, were her first philosophers.—Cf. P. I. §§ 40—42.

[a] See *D. Tiedemann*, Griechenland's erste Philosophen, oder Leben und Systeme des Orpheus &c. Lpz. 1780. 8.—*Tennemann*, Hist. Phil. (Fr. vers. of *Cousin*. Sect. 75,—*Enfield*, Hist. Phil. B. II. ch. I

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§ 167. It may also be remarked with propriety, that the next philosophers of Greece were her priests and legislators. Grecian philosophy had a religious aspect in its very beginnings, in the fanciful speculations of the poets respecting the origin of things and the nature and offices of the gods. The notion of a multitude of supernatural spirits, having each an appropriate department in governing the world, could not but affect the philosophical reasonings of all embracing it. It was perfectly natural to inquire how these superior agents would make known their will, and predict to man the future, or warn him of danger. Thus was furnished a fruitful field of speculation upon the various subjects of augury, omens, oracles and the whole system of divination. The ideas, which became incorporated into the popular belief, were indeed but a mass of absurdities not deserving the name of philosophy, yet it was about such ideas that the early Greeks expended much thought, or rather indulged in much imagination. Upon this foundation arose a curious fabric; divination, under the ingenuity of priests, who united to personal shrewdness and foresight some knowledge of physical nature, grew into a sort of regular science. The institutions termed *mysteries* had, in their nature and design, some intimate connection with this early *religious* philosophy. (Cf. P I. § 41).

When the progress of society demanded the care of the lawgiver, and began at the same time to furnish the talents and knowledge requisite to frame successful codes, then philosophy assumed a new aspect. The moral and social nature of man began to be studied more. Reflecting minds examined into the motives, by which men may be actuated, and contemplated the nature, proper punishments and preventives of crime, the theory of government and of education. In learning the character of this *political* philosophy, we must consider particularly the civil institutions of Lycurgus and Solon, and the character and doctrines of those, who are called by way of eminence the *wise men* of Greece.

A glance at the former shows us, that very particular reference was had to the training of youth for their future circumstances. The two legislators differed widely in their systems. The Spartan aimed to form a community of high-minded warriors; the other sought rather a community of cultivated scholars. Their plans of education varied accordingly. Lycurgus enjoined abstinence and hardships; Solon furnished books and teachers. It must not be forgotten, however, that the Spartan system was two hundred years earlier than the Athenian.

The *seven sages* belong to the age of Solon, who was indeed himself one of them. They were all actually employed as magistrates and statesmen; but they were also the philosophers of the age. They were not merely speculative like the disciples of the different sects afterwards, nor did they like the preceding poets indulge in fanciful dreams; they were rather men of shrewd practical observation. Hence the character of their philosophical fragments, which are wholly proverbial maxims, adapted for the conduct of life in manners and morals. Their precepts were not always given in formal statements, but sometimes clothed in symbolic expressions, which were understood only by those, to whom they were explained. Fabulous tales were also sometimes employed for the same purpose; such were those of Æsop, in which moral and political maxims are drawn out into allegory.

On the political philosophy of the Greeks, *Enfield* Hist. Phil. B ii. ch. 2.—*Warburton*, Div. Legation of Moses, B. ii. sect. 1—3. *Chevalier Ramsay*, Travels of Cyrus, B. iv. and v.—*C. G. Heyne*, De Zaleuci et Charondæ legibus atque institutis, in his *Opusc. Academ.* T. ii.—*Is. de Larrey*, Histoire des sept sages, (with rem. by *Beaumarchais*) Lahaye, 1734. 2 vols. 8.

§ 168. The next aspect, in which we find Grecian philosophy, presents it *as exhibited in the different schools and sects.* This aspect was not distinctly assumed until a little after the age of Solon, during our *third* period of Greek Literature (§ 9). The first origin of different *schools* is commonly ascribed to the clashing interpetations, which were put upon Homer by the Rhapsodists (§ 21), who after rehearsing passages from the great poet and master, added their own explanations and comments. These interpeters disagreed in expounding the Homeric philosophy, and soon had followers or advocates among those not belonging to their particular profession.

At length two very eminent men arose and became each the head of a school in philosophy, about the same period: viz. *Thales and Pythagoras*,

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who died, the former about 540, the latter about 500 B. C.—Thales founded what is called the *Ionic school*, and Pythagoras the *Italic school*. From these two original schools all the sects may be derived. We will first slightly notice these two, and then briefly speak of the sects that subsequently grew out of each.

§ 169. The *Ionic* was the earliest of the two schools. Thales, its founder, was a native of Miletus, possessed of wealth, and great talents. He traveled in Crete and Egypt. Ranked among the *seven* sages, he devoted much thought to political philosophy. But he also took up all the inquiries about the physical and material world, which were agitated by the Rhapsodists. The precept γνῶθι σεαυτόν is attributed to him.

Philosophy as studied in this school included in reality every branch of science, not only morals and politics, but rhetoric, mathematics, astronomy and all that is now comprehended under natural philosophy and natural history.—It was a grand point of inquiry among the disciples to ascertain what was the *first* principle of all things in the universe. Some found it in one or other of the material elements; others recognized a *divine mind*, as prior to all other causes. The principal philosophers were Anaximander, Anaximenes, Anaxagoras, and Archelaus of Miletus.

Enfield, B. ii. ch. 9.—*Cudworth's Intellectual sytem*, Ch. I. §22, and ch. iv. §20.—*H. Ritter*, Histoire de la Philosophie Ionienne, Berl. 1821. 8.—*Abbe de Canaye*, sur le philosophe Thales, in Mem. de l'Acad. des Insc. T. x.—*Cousin's* Tennemann, Sect. 85–37.

§ 170. The *Italic* school was still more celebrated. Its founder, Pythagoras, was a native Samos. After traveling, especially in Egypt, he taught morals and politics at Samos. For some cause he afterwards went to Italy, and established his school at Crotona in Magna Græcia. The pupils, whose numbers soon amounted to 600, dwelt in one public building, and held their property in common. Their business for each day was very regularly planned. They were divided into two classes, *probationers* and *initiated*; the latter only were admitted to all the privileges of the order, and made acquainted with its highest knowledge. This establishment was at length broken up by popular violence.

Under philosophy the Italic school, like the Ionic, included every object of human knowledge. But Pythagoras considered music and astronomy of special value. He is supposed to have had some very correct views of astronomy, agreeing with the true Copernican system. The beautiful fancy of the music of the spheres is attributed to him. The planets striking on the ether, through which they pass, must produce a sound; this must vary according to their different magnitudes, velocities and relative distances; these differences were all adjusted with perfect regularity and exact proportions, so that the movements of the bodies produced the richest tones of harmony; not heard, however, by mortal ears.

One of his distinguishing peculiarities was the doctrine of *emanations*; God is the soul of the universe, pervading all things, incorporeal; from him emanated *four* different degrees of intelligencies, inferior gods, dæmons, heroes, and men. Another was the doctrine of μετεμψυχωσις, or *transmigration of the soul*. General abstinence and self-government were strongly urged.—Some of his apophthegms and symbolic precepts are preserved. (Cf. § 58. 1).

Some of the principal disciples were Empedocles (§ 64), Ocellus, Archytas, and Philolaus. The latter is said to have sold to Plato the records and books of the Pythagorean school.

Enfield, B. ii. ch 12. *Ramsay*, Trav. of Cyrus, B. vi.—*Heeren*, by *Bancroft*, ch. xiv. p. 287.—*J. Scheffer*, de natura et constitutione philosophiæ Italicæ. Vitemb. 1701. 8.—*Dacier*, La vie de Pythagore, ses symbols &c. Par. 1706. 2 vols. 12.—*Th. Kiesseling*, Jamblichi de Vita Pyth. liber. Lips. 1815. 8.—*Cousin's* Tennemann, §§ 88-95.

§ 171. The first school, that drew its descent from the *Ionic*, was the *Socratic*. This is so named from its founder Socrates, who was a pupil of the last public teacher of the Ionic school. Socrates is entitled to the praise of being the best man of pagan antiquity; the charges brought by some against his purity being without evidence.

He was first trained to the manual employment of his father, a common statuary; but was afterwards patronized by a wealthy Athenian, named Crito, and enjoyed the instruction of eminent teachers. He was several times engaged in

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war as a soldier; in one engagement he saved Alcibiades when wounded; in another Xenophon. After he began to teach, most of his time was spent in public, and he was always ready and free to discourse. In the latter part of his life he was called to civil offices. His domestic vexations from his wife are proverbial, but very possibly exaggerated.

The trial, condemnation and death of Socrates are themes of intense interest both to the scholar and the philanthropist, and have fixed an indelible blot on the character of the Athenians. At trial he had no advocate, but made his own plea. Lysias had prepared an oration for his use, but he declined the favor; Plato would have spoken, but the court forbade it.

The Socratic mode of instruction has been mentioned before (P. I. § 73). One of the grand peculiarities of Socrates was, that he confined the attention of his pupils chiefly to *moral* science. He considered the other subjects included in the studies of the old Ionic school as comparatively useless. He seems to have believed, but with some doubtings, the immortality of the soul. He left nothing in writing; but we have an authentic source of knowledge respecting his views in his *Memoirs*, *Ἀπομνημονεύματα*, by Xenophon. The writings of Plato cannot be so much depended on for this object, because he was himself the founder of a new sect. Those disciples of Socrates, who adhered to their master simply without advancing notions of their own, are sometimes denominated *pure Socratic*. Æschines, Cebes, and Xenophon are the principal.

Enfield, B. ii. ch. 4.—*Rollin*, B. ix. ch. 4.—*Gillies*, Hist. Greece, ch. xxiv.—*Mitford*, ch. xxii. § 3.—*J. G. Cooper*, Life of Socrates &c. Lond. 1771. 8.—*G. Wiggers*, Socrate comme homme, citoyen et philosophe. Rost. 1807.—*R. Nares*, Essay on the Demon of Socrates, Lond. 1712. 8.—*Cudworth*, Int. Syst. ch. iv. § 23.—*Cousin's* Tennemann, §§ 113-118.

§ 172. The Socratic school was soon divided into numerous branches. No less than *five* sects appeared, headed by philosophers who had listened to Socrates, and two of these ere long gave birth each to a new sect, thus raising the number to *seven*. These may be divided into two classes, and perhaps well designated as *Minor Socratic*, and *Major Socratic* sects, the original and proper school of Socrates being called *Pure Socratic*.

The Minor Socratic were three, the *Cyrenaic*, *Megaric*, and *Eliac*.

The *Cyrenaic* had its name from Cyrene, in Libya, the native place of its founder Aristippus. The peculiarities of this sect favored indulgence in pleasure. Its author was fond of luxury and ornament. The sect was of short duration. They were sometimes styled *Ἡδονικοί*.

The *Megaric* took its name likewise from the native city of its founder Euclid, who was born at Megara. It was also called *Eristic* from its disputatious character, and *Dialectic*, from the form of discourse much practiced by its disciples. This sect was famous for its subtleties in the art of reasoning. Some of their futile sophisms are recorded; e. g. the HORNED; *what you have never lost, you have; horns you have never lost, therefore you have horns.* These philosophers also agitated the controversy about *universals* and *particulars*; the same substantially as that, which was so acrimonious in the middle ages, between the *nominalists* and the *realists*.

The *Eliac* was so called from Elis, the place where its founder, Phædo, was born and delivered his lectures. It is sometimes called Eretriac, from the circumstance that Menedemus, a disciple of Phædo, transferred the school to Eretria, the place of his own nativity. It opposed the fooleries of the Megaric philosophy, and the licentiousness of the Cyrenaic, but never acquired much importance.

On the *Cyrenaic* sect; *Enfield*. B. ii, ch. 5.—*Fr. Mentz*, Aristippus philosophus Socraticus, Hal. 1719. 4.—*Cousin's* Tennemann § 121.—On the *Megaric*; *Enfield*, B. ii. ch. 6.—*J. G. Hager*, Dissert. de modo disputandi Euclidis. Lpz. 1736. 4.—*Cousin's* Tennemann, § 125.—On the *Eliac*; *Enfield*, B. ii. ch. 7.

§ 173. The Major Socratic sects were four, viz. the *Cynic* and *Stoic*, *Academic* and *Peripatetic*; each of which was founded at Athens, and will deserve a short notice.

The *Cynic* originated with *Antisthenes*, a pupil of Socrates. He maintained that all the philosophers were departing from the principles of that master. He assumed the character of a reformer; severe in manners; carefully negligent of dress, so much so as to provoke the ridicule of Socrates.

The Cynics were rather a class of reformers in manners, than a sect of phi-

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losophers. Their name is said by some to have been occasioned by their severity and sourness, which were such as to bring upon them the appellation of *Dogs*. They had two grand peculiarities; one was, that they discarded all speculation and science whatever; the other, that they insisted on the most rigid self denial.

One of the most famous of this sect was *Diogenes*. He carried the notions of Antisthenes to extravagance. Made up of eccentricities, he was always a censor, and his opposition to refinement often degenerated into rudeness. He satirized the instructions of other philosophers; having heard Plato define a man to be *a two legged animal without wings*, he stripped a cock of feathers, and taking it into the Academy, exclaimed, '*See Plato's man.*'

There are no writings of this sect except some fragments of Antisthenes.

On the *Cynics; Enfield*, B. ii. ch. 10.—*Barthelemy*, Trav. of Anach. ch. vii.—*Schœll*, Hist. Litt. Gr. ii, 360.—The remains of Antisthenes are *two discourses*, given in *Reiske* (cited § 99), 8th vol. and some *sentences*, given in *J. Orelli*, Opuscula &c. cited § 103. 1. The letters ascribed to him are in *J. Orelli*, Collectio &c. cited § 152 1.

§ 174. The *Stoic* sect may be said to have sprung from the *Cynic*. Its founder was *Zeno*, a native of the island of Cyprus. Brought to Athens by the mercantile pursuits of his father, he was accidentally introduced to the school of the Cynics, and from them he borrowed many of the notions of the sect he established. Zeno, however, visited the other schools which then existed, and borrowed from all. The name of Stoic was drawn from the Portico (P. I. § 74), where he gave his lectures.

The Stoics differed from the Cynics, in as much as the former devoted themselves much to speculative studies, which the latter wholly discarded; but they resembled the Cynics in some degree in their general austerity of manners and character. Indifference to pleasure or pain, adversity or prosperity, they inculcated as the state of mind essential to happiness. The doctrine of *fate* was one of their grand peculiarities; they considered all things as controlled by an eternal necessity, to which even the Deity submitted; and this was supposed to be the origin of evil.—Their system of morals was in general strict and outwardly correct, but one which was based upon and which greatly fostered a cold self-relying pride. It approved of suicide, which was perpetrated by Zeno himself. Yet it stimulated to heroic deeds.—In logic they imitated the quibbles and sophisms of the Megaric sect. The story of the sophist Protagoras and his pupil well illustrates the absurd trifling of their dialectics. Their system, however, presents a division of things similar to that of Locke, into *four* kinds, *substances*, *qualities*, *modes* and *relations*.

The later Stoics are supposed to have borrowed some views from Christianity. They speak of the world as destined to be destroyed in a vast conflagration, and succeeded by another new and pure. One of them, addressing a mother on the loss of her son, says, 'the sacred assembly of the Scipios and Catos shall welcome the youth to the region of happy souls. Your father himself (for there all are known to all) shall embrace his grandson, and shall direct his eyes, now furnished with new light, along the courses of the stars, with delight explaining to him the mysteries of nature, not from conjecture, but from certain knowledge.'

Among the most distinguished of the early disciples of this school were *Cleanthes*, immediate successor to Zeno (§ 72), and *Chrysippus*, who also became the public teacher in the school at Athens. The latter was celebrated as a disputant; 'give me doctrines,' said he, '*I* will find arguments to support them.' His industry, it is said, produced many hundred treatises; of which nothing remains except a few scattered citations.

Nor have we any written productions from Zeno or any of the early stoics. The principal authors, whose works remain, are Epictetus and Antoninus, who lived after the christian era.

On the *Stoics*, *Enfield*, B. ii. ch. 11.—*Cudworth*, Int. Syst. ch. iv. § 26.—*Adam Smith*, Theory of Moral Sentiments, P. vii. Sect. 2. ch. 1. (p. 115. ed. Bost. 1817).—*Th. Brown*, On the Philos. of Hum. Mind. Lect. xcix. (p. 547. 3d vol. ed. And. 1822) —*Epictetus*, and *Antoninus*, cited in subsequent sections.

§ 175. The *Academic* sect originated with Plato, a native of Athens, descended on his father's side from Codrus, and on his mother's from Solon. In youth devoted to poetry and painting, he wrote a poem, but after comparing it with Homer, committed it to the flames. Captivated by the lectures of Socrates, he left poetry for philosophy. After much travel, through the East and also in

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Magna Græcia, he opened his school in a public grove, from which the sect derived the name of the Academy (P. I. § 74). Over his door was the inscription *Οὐδεὶς ἀγεωμέτρητος εἰσίτω*; so much did he value mathematical science as a foundation for higher studies.

One of the peculiarities of the Platonic philosophy respected the relations of matter to mind; the system recognized a supreme intelligence, but maintained the eternity of matter; matter receives all its shapes from the will of the intelligence, yet contains a blind refractory force which is the cause of all evil. The human soul consists of parts derived from both these, the intelligence and the matter; and all its impurity resulted from the inherent nature of the latter constituent.—A very striking peculiarity was the doctrine respecting *ideas*. It was briefly this; that there exist *eternal patterns*, or *types*, or *exemplars* of all things; these exemplars are the only proper objects of science; to understand them is to know truth: on the other hand, all sensible forms, the appearances made to the several senses, are only shadows; the forms and shadows are addressed to the senses, the exemplars or types to the intellect. These exemplars were called *ideas*.

The doctrines respecting *matter* and *ideas* essentially controlled the *system of study* in this sect, and their *practical morality*. To gain true science, one must turn away from the things around him and apply his mind in the most perfect abstraction to contemplate and *find out* the eternal original patterns of things. And to gain moral purity, he must mortify and deny the parts of the soul derived from matter, and avoid all familiarity with the shadows. Hence probably the readiness to embrace the Platonic system manifested among the christians of the middle ages, when the mystic notion of cleansing the soul by solitude and penance became so common.

The Academic sect was very popular, and eminent philosophers successively taught its doctrines in the grove. Some adhered closely to the views of Plato, and were called disciples of the *Old* Academy, while others departed from them and formed successively the *Middle* and the *New* Academy. The *Old* was begun by Plato B. C. about 400; the *Middle*, by Arcesilaus, B. C. about 300; the *New*, by Carneades, B. C. about 180.—The distinguishing point of difference between the three branches was their opinion respecting the certainty of human knowledge. The *Old* Academy maintained that *certain* knowledge can be obtained, not of the *sensible forms*, but only of the eternal *exemplars*; the *Middle*, that there *is* a *certainty* in things, yet it is *beyond* the attainment of the *human mind*, so that positive assertion is improper; the *New*, that man has the means of *knowledge, not infallible, but sufficiently certain* for all his wants.

On the *Academic* sect, *Enfield*, B. ii. ch. 1.—*Middleton's* Life of Cicero, sect. xii.—*Gillies*, Hist. Greece. ch. xxxii.—*J. F. Herbart*, De Platonici Systematis fundamento. Gœtt. 1805. 8.—*Cousin's* Tennemann §§ 128-138, and references there given.

§ 176. The *Peripatetic* sect grew out of the Academy, Aristotle its founder having been long a pupil to Plato. Having closed his labors as the teacher of Alexander, he returned to Athens, and his master, Plato, being dead, he commenced his lectures in the Lyceum (P. I. § 74). He taught for 12 years. Accused of impiety by enemies and rivals, he retired to Chalcis, where he remained until his death.

The Peripatetics, according to the established practice of the philosophers, had their public and their secret doctrine, or the *exoteric* and *esoteric* (P. I. § 72). In his morning walk, Aristotle imparted the latter to his particular disciples; in his evening walk, he proclaimed the former, his public doctrine, to a mixed crowd of hearers. Very contradictory accounts have been given of the essential principles of Aristotle and his sect. But nothing perhaps was more distinctive, than the *system of syllogistic reasoning*, which was introduced by the founder, and became so celebrated in subsequent ages, and for so long a period held the highest place in the plans of education.

Of the early disciples of this sect, Theophrastus and Strato were among the most eminent. They succeeded Aristotle as teachers in the Lyceum. Dicæarchus, the geographer, and Demetrius Phalereus, the rhetorician (§ 116), were also distinguished Peripatetics.

On the *Peripatetics*, *Enfield*, B. ii. ch. 9.—*Gillies*, ch. xi.—*Cudworth*, ch. iv. 24.—*Smith*, Theory Mor. Sent. P. vii. Sect. 2. ch. 1.—*Mitford*, ch. xii. § 1.—*Ed. Encycl.* Aristotle.—*Cousin's* Tennemann, § 139-150.—On the Logic of Aristotle, *Reid's* Analysis of A.'s Logic.—*Stewart*, Elements of Phil. Hum. Mind. Vol. ii. ch. 3.—*J. Gillies*, Analysis &c. in his Translation of A.'s Ethics and Politics. Lond. 1797. 2 vols. 4.

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§ 177. We will next notice the sects which were derived from the *Italic* school (§ 168). They were *four*, the *Eleatic*, the *Heraclitean*, the *Epicurean*, and *Sceptic*.

The *Eleatic* was founded by Xenophanes of Colophon, who early left his native country for Sicily, and thence passed over into Magna Græcia. Here he became a celebrated disciple in the Pythagorean school, but advanced new and different views in his own lectures. The sect derived its name from the place where some of his most distinguished followers belonged, Elea in Magna Græcia.

The doctrines of the Eleatic sect were atheistical. Matter is made up of infinitely small *atoms*, which have no property but a tendency to move. By the eternally varying motions of these atoms, every existence and every effect in the universe is caused. Yet there is no real change except in our senses. The soul of man is material.

The most distinguished supporters of this sect were Parmenides, Zeno of Elea, Leucippus, who is said to have been the chief author of the *atomic* theory; and Democritus of Abdera, commonly called the *laughing philosopher*. Another eminent follower of this sect was Protagoras of Abdera, who acquired great power and wealth at Athens in the profession of sophist, but was finally banished, his writings having been publicly burned, on account of his impiety.

The *Heraclitean* sect was instituted at Ephesus by Heraclitus, from whom it took its name. It is but little noticed as a separate sect. The doctrines were atheistic, and many of them more absurd than those of the Eleatic philosophers. One of the notions was, that all nature is full of souls or dæmons. *Fire* is the principle from which all things are produced, and those souls are the best, which have the least moisture, and approach nearest to the primary fire.

The most celebrated name among the Heraclitists was *Hippocrates*, who in some points agreed with this sect, but was not properly speaking a disciple.

On the *Eleatic* sect, *Enfield*, B. ii. ch. 13.—*Cudworth*, ch. i. § 8. ch. iv. § 20.—*J. G. Buhle*, comment. de ortu et progressu pantheismi inde a Xenophane primo ejus auctore usque ad Spinozam. Gœtt. 1790. 4.—*Cousin's* Tennemann, §§ 87-102, 104, 105.—Fragments of their writings, in *H. Stephanus*, *Ποίησις φιλόσοφος*, cited § 47. Cf. 64. 2.—*Schœll*, ii. 316.

On the *Heraclitean*, *Enfield*, B. ii. ch. 14.—*Cudworth*, ch. i. § 16. iii. 8. iv. 13.—*Ch. Gottl. Heyne*, Progr. de animabus sæcis ex Heraclitea placito optime ad sapient. ac virt. instructis. Gœtt. 1781. fol. and in his *Opusc. Acad.* vol. 3d.—*Cousin's* Tennemann, § 103.—Fragments of writings, *Stephanus* as just cited.—*Letters* ascribed to Heraclitus, in the collections cited § 152. 1.

§ 178. The *Epicurean* sect had its name and origin from Epicurus, born near Athens. He first gave lectures at Mitylene, but afterwards opened his school at Athens in a garden, in which he lived, and often supported large numbers of young men, who flocked to hear him.

The doctrines of this sect were derived from the atomic theory of the Eleatics, and were on the whole atheistic, although not so fully and formally. All happiness was founded in pleasure. This principle opened the way for the great licentiousness of the latter disciples of this school. Epicurus explained and limited his language so as to recommend the practice of virtue. 'It might have been his pleasure to be chaste and temperate. We are told it was so; but others find their pleasure in intemperance and luxury; and such was the taste of his principal followers.'

The sect became popular, and existed to a very late period. Of the writings of the sect only trifling fragments remain. Yet Epicurus alone is said to have written several hundred treatises. Hermachus, or properly Hermarchus, was successor to Epicurus, and inherited his books and garden.

On the *Epicureans*, *Enfield*, B. ii. ch. 15.—*Gillies*, Hist. Greece, ch. xl.—*Smith*, Theor. Mor. Sen'. P. vii. Sect. 2 ch. 2.—*Brown*, Intell. Phil. Lect. 99.—*Cousin's* Tennemann, §§ 151-157.—Fragments of Epicurus, *J. G. Schneider*, Epicuri physica et meteorologia duabus epistolis ejusdam comprehensa. Lips. 1813. 8.—*J. C. Orelli*, Epicuri fragmenta librorum ii et xi de natura &c. Lpz. 1818. 8.—Cf. *Schœll*, iii. 321.

§ 179. The *Sceptic* sect was so named from its doctrine; it was also called *Pyrrhonic* from its founder Pyrrho. He was educated in the Eleatic sect, and particularly admired the notions of Democritus, from whom he drew the elements of his system. He was also instructed in the dialectic sophistries of the Megaric sect, and seems to have been disgusted with their frivolous disputes.

The doctrines of this sect were very similar to those of the middle Academy

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(§ 175), and many real sceptics concealed themselves under the name of the Academy, as their own sect was rather unpopular. Their essential peculiarity was, that nothing is certain, and *no assertion can be made*. Happiness they placed in tranquillity of mind, and this could be obtained only by absolute indifference to all dogmas. They ridiculed the disputes and contradictions of the other sects, especially the boasted confidence of the Stoic, and the proud sophistries of the Megaric. But Seneca well remarked in comparing the Megaric and the Sceptic sects, 'I prefer a man who teaches me trifles, to him who teaches me nothing. If the Dialectic philosopher leaves me in the dark, the Sceptic puts out my eyes.'

One of the eminent disciples of this sect was Timon already mentioned as a poet (§ 45). The sect had its professors and teachers down to the time of Sextus Empiricus, whose writings are a principal source of information respecting the views of the Sceptics.

On the *Sceptics*, *Enfield*, B. II. ch 16.—*Gillies*, ch. xl.—*R. Boterseen*, de philosophia Pyrrhonia. Kil. 1819. 4.—*Cousin's* Tennemann, § 124.—*Langheinrich* cited § 45.—*Schœll*, III. 54a.

§ 180. We have given a view of the sects as they grew one out of another. It may be remarked here, that four of them arose after the commencement of the 4th period in our division of the history of Greek literature (§ 9), viz. the Peripatetic and Stoic, descendants of the Ionic school, and the Epicurean and Sceptic, offspring of the Italic; all the others existed before the time of Alexander. It was in the 4th period also, that the *middle* and the *new* Academy appeared.

In the 5th period, i. e. after the Roman supremacy, Grecian philosophy lost much of the dignity and importance it had enjoyed. Its professors were viewed more in the light of mercenary teachers. The spirit of honest inquiry gave place to the prevalence of scepticism. Visionaries and impostors assumed the garb of philosophers, and new sects were formed under the old names, the outward forms and technical expressions being retained, with almost nothing else. Such especially were the New-Pythagoreans. As eminent among these may be mentioned particularly, *Sextius*, in the time of Augustus, *Sotion* of Alexandria, under Tiberius, and *Apollonius Tyanensis*, the famous impostor.

On the *New-Pythagoreans*, *Enfield*, B. III. ch. 2. sect. 2.—*Cousin's* Tennemann, § 154.—*Schœll*, Liv. v. ch. 60.

§ 181. The *New-Platonists* also appeared under the Roman emperors. These professed to disentangle the pure doctrines of Plato from the additions and corruptions of the later Academicians; but they themselves mingled much that was foreign to his system, and soon prepared the way for the *Synchretistic*, or *Eclectic* school.

The principle of the Eclectics was to select whatever was true in the various conflicting doctrines of all the sects and thus form a harmonious union. The first projector of this plan is said to have been *Potemo*, a Platonist of Alexandria. But *Ammonius*, of the same city, surnamed *Saccas*, is considered as the actual founder of the Eclectic school. He had been educated among Christians, and endeavored to incorporate in his system some of the principles of Christianity. And this sect numbered among its disciples both Christians and pagans. The more eminent of the pagans, before the time of Constantine, were Plotinus, Porphyry, and Jamblichus.

On the *New-Platonists* and *Eclectics*, *Enfield*, B. III. ch. 2. sect. 3, 4.—*Cousin's* Tennemann, § 185, 200-218.—*Schœll*, Liv. v. ch. 61, 62.

§ 182. There were also during the same period, under the Roman emperors, followers and advocates of the principal ancient sects, as (besides the Academic), the Peripatetic, the Cynic, the Stoic, the Sceptic, and especially the Epicurean. It is not important in this glance to notice them separately; indeed the Eclectic principles held a great sway with the age, and under the prevalence of these, on the one hand, and of a *christian philosophy* on the other, the adherents to the old names had but a limited influence. After the time of Constantine, who died A. D. 337, the *New-Platonists*, who were generally great enemies of Christianity, established their school at Athens. The most distinguished philosopher was Proclus. This school was at length suppressed by Justinian (P. I. § 82).

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Of the other systems the Peripatetic was the most in vogue among the Greeks especially at Constantinople. Indeed it was not long after Constantine when all, who did not embrace Platonism, were included under the general name of Peripatetics. Many writers employed themselves in attempting to explain and enforce the system.

In the 8th and 9th centuries the Peripatetic philosophy was introduced among the Arabians, and the works of Aristotle were translated into the Arabic language. By them it was propagated in the west of Europe in the 11th and 12th centuries. Here it gave rise to that scholastic philosophy, which exhibited such a singular union of acuteness and folly, and which reigned in Europe until the revival of letters.

On the *several sects* above named, under the Emperors before Constantine, *Enfield*, B. iii. ch. 2. sect. 5-9.—*Schœll*, Liv. v. ch. 63-67.

On the *christian philosophy*, of the same period, *Schœll*, Liv. v. ch. 38.—*Enfield*, B. vi. ch. 2. Cf. § 288.

On the *New-Platonists* after Constantine, *Enfield*, B. iii. ch. 2. sect, 4.—*Schœll*, L. vi. ch. 93.—On the *Peripatetics*, *Schœll*, L. vi. ch. 94. Cf. *Hallam*, View of Europe in Middle Ages, Ch. ix. P. 2. (p. 363. 3d vol. ed. Phil. 1834.

§ 183.[t] We shall now mention some of the principal sources of information respecting the Greek philosophy, and also some of the more important works on the History of philosophy, and then proceed to notice the more distinguished Greek philosophers, of whom we have written remains.

Original sources. Diogenes Laertius in his *Lives of the Philosophers*. He flourished, probably, in the beginning of the 3d century; little is known of his life. His work is in 10 books, and contains the biography of the principal philosophers of the various sects, together with their most remarkable apophthegms. Their contents are briefly stated by *Schœll*, vol. 5. p. 226. The whole of the last book is devoted to Epicurus.--There have been many editions. *Princeps* by *Froben* (the sons of), Bas. 1553. 4.—*H. Stephanus*, Gr. & Lat. Par. 1570-94. 2 vols. 8.—The best are, *M. Meibomius*, Gr. & Lat. Amst. 1692. 2 vols. 4.—*Longolius*, Gr. & Lat. (text of *Meib.*). Hof. 1739. 2 vols. 8. with engravings of heads. —*Hübner*, Lips. 1828. 2 vols. 8.—There are several translations. It was first published in the Latin of *Ambrosius* (*Traversari*) before 1475, which had a 2d ed. Ven. 1475. fol.—*Walter Burley*, in the beginning of the 14th cent. translated or closely followed Diogenes, in his work *De vita et moribus philosophorum* &c. printed at Cologne, 1472.4; and is supposed by some to have had a better text of the original than is now possessed (Cf. *Wolf's* Anal. Litt. vol. ii. p. 227).—German, by *E. A. Borkeck*, Vien. and Pr. 1807. 2 vols. 8.—French, (*anonymous*) Amst. 1761. 3 vols. 12.—English, Lond. 1688. 2 vols. 8.——Cicero, in his philosophical writings, especially *De Finibus*, & *Quaestiones Academicae*, may also be considered as a valuable source.

Modern works on the History of philosophy. *Th. Stanley*, History of Philosophy, Lond, 1655. fol.—3d ed. 1701. 4.—*J. Brucker*, Historia Critica Philosophiæ &c. Lpz. 1742-67. 6 vols. 4.—By *same*, Institutiones hist. Philos. Lpz. 1756. 8. and (ed. *Born*) 1790. 8.—*W. Enfield*, History of Philosophy &c. Lond. 1791. 2 vols. 4. Dubl. 1792. 2 vols. 8. (a translation and abridgement of *Brucker*).—*W. G. Tennemann*, Geschichte der Philosophie. Lpz. 1798-1819. 11 vols. 8. one of the best works in this department.—By *Same*, Grundriss der Gesch. d. Phil. (3d ed. by *Wendt*) Lpz. 1820. 8. Trans. into French by *Cousin*, Par. 1819. 8.—*J. G. Buhle*, Lehrbuch der Gesch. d. Philos. und ihrer Literatur. Gött. 1796-1804. 8 vols. 8.—*Degerando*, Historie Comparee des systemes de la Philosophie. 2d ed. Par. 1822. 4 vols. 8.—*W. T. Krug*, Geschichte der Philosophie alter Zeit, vornehmlich unter Griechen und Rœmern. Lpz. 1815. 8.—The following abridgements may be added. *F. Ast*, Grundriss einer Geschichte der Phil. Landsh. 1807. 8.—*I. G. Gurlitt*, Abriss der Gesch. d. Phil. Lpz. 1786. 8.—*G. Socher*, History of the systems of Philosophy from the time of the Greeks down to Kant. Mun. 1802. 8. (in German),—*W. Anderson*, Philosophy of Ancient Greece, Lond. 1791. 4.—*Fenelon*, Abridged Lives of the Philosophers, Par. 1795. 8. Tr. into Eng. by Cormack.—For other references, see *Cousin's* Tennemann, §§ 37, 38.

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§ 184. *Æsop*, a Phrygian, generally supposed to have lived B. C. at least 600, does not strictly belong to the class of Greek philosophers; yet he may properly he named here, on account of the principles of moral and political philosophy embodied in his *Fables.*

1. He was born a slave, and served different masters; the last of whom, Iadmon of Samos, a philosopher, gave him his freedom. The other circumstances of his life are but imperfectly known, although they are detailed with considerable fullness in the biography of him ascribed to *Maximus Planudes*, a monk of Constantinople in the 4th century; upon which, however, little reliance can be placed.

The same Planudes also collected and enlarged the fables of Æsop, never, probably, committed to writing by himself. They had been put into Choliambic verse by Babrius (improperly called Babrias and Gabrias), who lived in the time of Augustus (§ 31). From this metre they were gradually reduced again to prose, and received their present form from Planudes.

2. The editions of Æsop have been drawn from several different manuscript collections, containing different numbers of Fables, an account of which is given by *Schöll*, vol. 1. p. 252. ss.

The best editions are, *J. M. Heusinger*, Gr, & Lat. Lpz. 1741, 1799. 8.—*Ernesti*, Lpz. 1781. 8.—*F. De Furia*, Gr. & Lat. Flor. 1809. 2 vols. 8. from an ancient Ms. at Florence in the library of the Cassini monks, and supposed to present the Fables as they were before the changes made by Planudes. Repr. Lpz. 1810. with additions; Dibdin says 'this appears to be, upon the whole, the very best.'—There are later editions; *Coray*, Par. 1810. 8.—*J. G. Schneider*, Bresl. 1812. 8. after the Augsburg Ms. and containing 231 Fables of Æsop, with 50 of Babrius.—*G. H. Schæfer*, Lpz. 1821. 8.——There have been numerous translations. The most ancient was probably that of *Hildebert*, of Tours, 12th cent. in Latin verse; published Rome, 1473. 4.—German, *J. C. Bremen*, Quedl. 1788. 8.—*I. F. W. Motz*, Lpz. 1794. 8.—French, *A. le Grand*, Par. 1801. 8.—English, *S. Croxall*, Lond. 1722. 8.-1788. 12.—Cf. *Sulzer*, Allg. Theorie, *Æsop.*—Nachtr. zu Sulzer, or *Char. vornehmst. Dicht.* vol. v. p. 269.—*Th. Tyrwhitt*, Diss. de Babrio. Lond. 1776. 8.

3. There is another collection of Fables in Greek, being a version of those *Oriental tales* commonly ascribed to an ancient brahmin of India, named *Pilpay*. This version was made by *Simeon Sethus*, of Constantinople, in the 11th century, under the title *Στεφανίτης καὶ Ἰχνηλάτης* (*le Vainqueur et l'Investigateur*). The Greek text has been published once, *Starke*, Berl. 1697. 8.—There are translations of Fables in all the modern languages.—*Schöll*, vii. 187.—*Sulzer*, Allg. Theorie, *Fabel.*

§ 185. *Ocellus Lucanus*, a pupil of Pythagoras, lived B. C. about 490. To him is ascribed an extant treatise *Περὶ τῆς τοῦ παντὸς φύσεως*, *On the nature of things.* If genuine, it must have been written in the Doric dialect, and been changed into the common by some grammarian of subsequent times. Notwithstanding all its errors, it evinces much acumen, and contains some very valuable precepts upon education. Yet it is quite probably the work of a later author.

1. The question of the genuineness of this work has been much agitated. The conflicting opinions are examined by *Rudolphi*, in a Dissertation in his edition of the work. He ascribed it to Ocellus.—*Schœll*, vol. ii. p. 311.

2. Editions. Best; *Abbe Batteux*, Gr. & Fr. Par. 1768. 3 vols. 12.—*A. F. W. Rudolphi*, Lpz. 1801. 8. Gr. only.——Early, *Princeps*, Par. 1539. 8. *L. Nogarola*, Ven. 1559. 4. with vers. and notes. Repr. by *Commelin*, Heid. 1596. 8.—*Th. Gale*, in his *Opuscula Mythologica.* Camb. 1671. 8.——Later, Marquis *d'Argens* (*Dargensius*), Berl. 1762. with Fr. vers. and Commentary.

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§ 186. *Xenophon*, an Athenian, was born B. C. 450, and died B. C. 356. Besides his great merit as a military commander, and as a historian, he is worthy of special notice as a philosopher, and one of the most excellent among the pupils of Socrates. The discrimination, solidity, precision, and mildness of manner so remarkable in his master, he acquired himself, and transfused into his writings. From the writings of Xenophon especially, we may learn the true spirit of the Socratic philosophy (§ 171).

1. He was born at the borough Ercheia. While a youth his personal comeliness attracted the attention of Socrates, who one day accidentally met him in the street, and invited him to his lectures. He accompanied Socrates in the Peloponnesian war, and was saved by his master in the battle of Delium (P. I. § 90. 6). At the age of 43, he engaged in the service of Cyrus the younger, and after the disastrous battle of Cunaxa, conducted the famous *retreat of the Ten Thousand*. Four or five years after his return to Greece, he entered into the service of Agesilaus, king of Sparta, as a warrior. By this incurring the displeasure of the Athenians, he was accused for his former connection with Cyrus, and banished. He was received into protection by the Spartans, and enjoyed a pleasant retreat at Scillus, where he composed most of his works, and died at the age of 90.—*Mitford's* Greece, ch. xxiii, xxviii. sect. 9 (p. 273. vol. v. ed. Bost. 1823).

2. The works strictly belonging to the department of philosophy are 5, viz. Ἀπομνημονεύματα Σωκράτους, *Memoirs of Socrates*; Σωκράτους Ἀπολογία πρὸς τοὺς δικαστάς, *Apology of Socrates*, not so much a defence from the charges laid against him, as a justification of the motives which induced him to choose death; Οἰκονομικὸς λόγος, *Discourse on Economy*, a treatise on morals applied to rural life; the two last have been considered by some to have formed originally parts of the *Memoirs*; Συμπόσιον φιλοσόφων, *The banquet of philosophers*, of peculiar excellence as to style, and designed to illustrate the purity of Socrates; Ἱέρων ἢ Τύραννος, *Hiero* or *The Prince*, comparing public and private life, with remarks on the art of governing.——There are 6 other pieces, which may be mentioned here, although less strictly of a philosophical character, Περὶ Ἱππικῆς, Ἱππαρχικὸς, Κυνηγετικὸς, Πόροι ἢ Περὶ προσόδων, *On the revenues of Attica*, Λακεδαιμονίων πολιτεία, and Ἀθηναίων πολιτεία; the two last, however, may not be the productions of Xenophon; although the former of them seems to be a grateful return for the asylum furnished to him on his banishment from Athens. His intercourse with the King of Sparta was the occasion of a eulogy styled, Λόγος εἰς Ἀγησίλαον.

3. Editions. WHOLE WORKS; Best, *J. G. Schneider*, Lpz. 1815. 6 vols. 8.— *B. Weiske*, Lpz. 1798-1804. 6 vols. 8.—*Gail*, Gr. Lat. & Fr. Par. 1804-16. 11 vols. small 4. to which must be added a 12th vol. styled *Recherches* historiques &c. Par. 1821. 4.—The *Princeps* was *Junta*, Flor. 1516. fol.—next, *Aldus*, Ven. 1525. fol. —then *Brubachius* (with pref. by *Ph. Melancthon*) Hal. Suev. 1540. 3 vols. 8. the first which actually contained all.—Afterwards were, *H. Stephanus*, Gr. & Lat. Par. 1581. fol.—*Leunclavius*, Gr. & Lat. Par. 1625. fol.—*Wells*, Gr. & Lat. Oxf. 1703. 5 vols. 8,—*Thieme*, Gr. & Lat. Lpz. 1763. 4 vols. 8.--MEMORABILIA, Best, *Schneider*, (ed. by *Benwell*) Gr. & Lat. Oxf. 1804. 2 vols. 8.—*Schutz*, Hal. 1822. 8.—APOLOGY, *Zeune*, (*Zeunius*) Lpz. 1782. 8, with the *Banquet*, *Hiero*, *Economy*, and *Agesilaus*.—BANQUET, *Dindorf*, Lpz. 1823. 8.—POLITY of the Athenians and of the Lacedemonians, *Zeune*, Lpz. 1778. 8. with the *Revenues*, and the treatises on *horses* and the *chase*.——Translations, German, *Whole works* by *A. Ch. & K. Borheck*, Lemg. 1778-1808. 6 Th. 8.—*Memorabilia* by *I. I. Hottinger*, Zuer. 1819. 8.—French, *Whole works*, by *Gail* cited above.——A valuable help in illustrating this author is *F. W. Sturz*, Lexicon Xenophonteum, Lpz. 1801-4. 4 vols. 8.

§ 187. *Æschines*, the philosopher, is not to be confounded with the orator of that name (§107). He was born at Athens, and became a pupil of Socrates. We have under his name *three* philosophical

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dialogues, which are probably the work of another. They are characterised by their clearness of style, ease of manner, and instructive contents. The titles are *Περὶ Ἀρετῆς*, *Ἐρυξιας ἢ περὶ πλούτου*, and *Ἀξίοχος ἢ περὶ θανάτου*, on *virtue*, *riches*, and *death*.

These dialogues are found in many of the editions of Plato. They were published separately *first* by *J. Leclerc*, Amst. 1711. 8.—The *best* edition is *J. F. Fischer*, Lpz. 1796. 8.———The *Eryxias* and *Axiochus* are given by *Aug. Bœckh*, in the work entitled, *Simonis Socratici* dialogi iv. &c. Heidelb. 1810. 8.—Cf. *Ch. Fr. Meiners*, Judicium de quibusdam Socraticorum reliquiis, imprimis de Æschinis dialogis, in *Comment. Soc.* Gœtt. 1782.

§ 188. *Cebes*, of Thebes, also a pupil of Socrates, B. C. 435, was the author of *three dialogues*. The third only is extant, entitled *Πίναξ*, The *Table*, nor is it certain that this is genuine. It treats of the state of souls before their union with bodies, of the character and destiny of men during life, and of their exit from the world. The plan is ingenious, and it is executed in an instructive and useful manner.

The Picture or Table is commonly published along with *Epictetus* (§ 193).—The more important editions are, *Gronovius*, Amst. 1689. 12.—*Johnson*, Gr. & Lat. Lond. 1720. 8.—*Messerschmid*, Lpz. 1773. 8.—especially, *Schweighäuser*, Argent. (Strasb.) 1806. 12. first publ. in his *Epictetus*.—and *G. F. W. Grosse*, Meiss. 1813. 8.———Translations, German, *M. H. Thieme*, Berl. 1810. 8. with orig. text.—French, *de Villebrune*, Par. 2 vols. 12. with text and Epictetus.——Cf. *Fuhrmann*, Klein. Handb. p. 243.—*Schœll*, ii. 346.

§ 189. *Plato* lived from 430 to 347, B. C. He was the son of Ariston of Athens, a disciple of Socrates, and founder of the Academy. He threw happily into a written form the oral discourses of that great master. Plato laid the first foundation for a scientific treatment of philosophy. Antiquity bestowed on him the epithet *divine*, and all in modern times have acknowledged his merit and admired his writings. His works consist of numerous *dialogues*, on different subjects, metaphysical, political, moral and dialectic. They are exceedingly valuable for both style and matter, rich in thought, and adorned with beautiful and poetical images. Cf. §175.

1. We have 35 dialogues of Plato, besides the letters ascribed to him (§156). Several of the dialogues have been pronounced spurious by some critics, while others have strongly defended their genuineness. On this subject, and on the different schemes of classifying the dialogues and also for an analysis of their contents, we must refer to *Schœll* (vol. ii. p. 375. ss).

2. There are six ancient *biographies* of Plato; the earliest by Apuleius in Latin; the other five in Greek, including that of *Diogenes Laertius*, one by *Olympiodorus*, another by *Hesychius* of Miletus, and two anonymous.—Many *commentaries* on this philosopher have perished; yet many still remain. There are also excellent *scholia*, collected in the most complete form by *D. Ruhnken*, and published after his death. (Schol. in Plat. Amst. 1800. 8.)——The Platonic Lexicon of Timæus has been mentioned (§137. 3). Cf. *Schœll*, ii. p. 416.

3. It has been made a subject of inquiry, whether Plato did not derive some of

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his notions from the Hebrews.—Cf. *Enfield*, Hist. Phil. B. ii. ch. 8.—*Ramsay*, Disc. on Theology of the Pagans.—*Jahn's* Bibl. Archæology, § 313.—*Prideaux*, B. vi. P. 1.—*Kidd*, On the Trinity, p. 526. ss.—*Chateaubriand*, Beauties of Christianity, B. i. ch. 3.—*Eusebius*, Præparatio Evangelica, B. 14.

4. Editions. Best, *I. Bekker*, Gr. & Lat. Berl. 1816-18. 10 vols. 8. Repr. (Priestley) Lond. 1827. with notes of various editors.—The *Bipont* ed. 1781-87. 12 vols. 8.—Very good also are those of *F. Ast*, Gr. & Lat. Lpz. 1819-24. 7 vols. 8.—and of *G. Stallbaum*, Lpz. 1821-25. 8 vols. 8.——Early; *Princeps*, *Aldus*, Ven. 1513. 2 vols. fol.—*Grynæus*, Bas. 1534. fol.—*H. Stephanus*, (ed. *Serranus*) Par. 1578. 3 vols. Gr. & Lat.—Many of the *dialogues* have often been printed separately; only a few of the editions can be named; *Symposium & Alcibiades*, by *Ast*, Landsh. 1809. 8.—*Crito & Phædo*, by *Fischer*, 1783. 8. Several *others* also by Fischer at different times.—*Phædrus* with 3 other dial. by *Heindorff*, Berl. 1802. 8. others also by *Heindorff* since.—*Gorgias*, by *Routh*, Oxf. 1784.—*Phædo* by *Wyttenbach*, Lud. Bat. 1810. 8.—A new edition of *Phædo* is promised by *Prof. Stuart* of Andover.

Translations; German, best by *Fr. Schleiermacher*, Berl. 1804-17. Cf. Bibl. Repos. vol. v. p. 266.—French, by *And. Dacier* (10 dial.), Par. 1799. 2 vols. 12. —*Jean le Grou* (7 dial.), Amst. 1770. 2 vols. 8.—English, *Sydenham & Taylor*, Lond. 1804. 5 vols. 4.

5. Other *works illustrative; F. Ast*, Platon's Leben und Schriften. Lpz. 1816. 8.—*I. Socher*, über *Platon's Schriften*, Muench. 1820. 8.—On the *Republic* of P. cf. *Southern Rev.* No. 7.—Plato and Aristotle compared, *North. Am. Rev.* vol. 18.—Cf. *Fuhrmann*, Kl. Handb. p. 246.

§ 190. *Timæus* of Locri, a Pythagorean philosopher, especially devoted to physical inquiries, was one of the instructors of Plato. It was from him that Plato derived the name of one of his dialogues. The treatise *Περὶ ψυχᾶς κόσμω καὶ φύσιος*, *On the soul of the world*, and *on nature*, which is ascribed to him, was probably from a later author, and seems to have been drawn from the dialogue of Plato just alluded to, named Timæus.

This treatise is given in *Bekker's* Plato (vol. viii) and in other editions.—Separately, by *Marquis d'Argens*, Gr. & Fr. Berl. 1763. 8.—also in *Batteux*, cited § 185.—Cf. *Meiners*, Gesch. der wiss. in Griechenland und Rom. vol. i.—*Schœll*, ii. 313.

§ 191. *Aristotle* has already been named as a rhetorician (§ 115). His father, Nicomachus, was a physician and awakened in him in early life a fondness for the study of nature. But his intellectual powers were more fully developed by the instructions of Plato, whose lectures he attended for about 20 years. After the death of Plato he opened his own school in the Lyceum (P. I. § 74). It was the great merit of this philosopher, that he classified the objects of human knowledge in a methodical manner, and gave them more of that scientific form, which has since been preserved in treating upon them. He reduced logic to a system, and laid the first foundation of metaphysics. His works contain a great mass of clear thought, and solid matter, although his insatiable love of inquiry was often betrayed into abstruse subtilties, as idle as they were dark. He wrote upon a vast variety of subjects; especially on themes of logic, physics, metaphysics, politics and morals.

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1. The works of Aristotle may be classed under the heads of Logic, Physics, Metaphysics, Mathematics, Ethics, Politics, Rhetoric, and Poetry. In the latter department we have a Pæan or *Hymn to virtue*, and a collection of *epitaphs* and *epigrams* under the title of *Πίπλος*. Those belonging to rhetoric have been named (§ 115).—The works on logic are all included in the collection usually called the *Ὄργανον, Organum;* they are particularly the *Κατηγορίαι, Περὶ Ἑρμηνείας, Ἀναλυτικά, Τοπικά*, and *Περὶ σοφιστικῶν Ἐλέγχων*. It was in reference to the title of this collection, that the celebrated work of Lord Bacon was named *Novum Organum*. For an account of the metaphysical and other writings of Aristotle, see *Schœll*, iii. p. 266.—Cf. § 274.

2. Editions. WHOLE WORKS, Best; *Duval*, Gr. & Lat. Par. 1639. 4 vols. fols. —*Buhle*, Gr. & Lat. Bipont. 1791. 5 vols. 8. but not completed.—Earlier; *Princeps* by *Aldus*, Ven. 1495-8. 6 vols. fol. containing also Theophrastus; 'One of the most splendid and lasting monuments of the Aldine press.'—*Bebellius*, Bas. 1531. fol.—*P. Manutius*, Ven. 1551. 6 vols. 8.—*Sylburgius*, Francf. 1584-7. 5 vols. 4.—*Is. Casaubon*, Gr. & Lat. Lugd. 1590. 2 vols. fol.———Best editions of separate parts; ORGANON, *J. Pacius*, Gr. & Lat. Genev. 1605. 4.—METAPHYSICS, *C. A. Brandis*, Berl. 1823. 2 vols. 8.—ETHICS, *Wilkinson*, Gr. & Lat. Oxf. 1716. Repr. 1818. 8.—*C. Zell*, Gr. & Lat. Heidelb. 1820. 2 vols. 8.—POLITICS, *J. G. Schneider*, Gr. & Lat. Traj. ad Viad. (Francf. on Od.) 1809. 2 vols. 8.

There were numerous Latin *translations* of different treatises of Aristotle (*Schœll*, iii. 299), and also many *commentaries* (*Dibdin*, i. 327). We will only mention here some of the later translations; German, *Ethics & Politics* by *C. Garve*, Bresl. 1801, 1802. 8.—French, *Politics* by *C. Millon*, Par. 1803. 3 vols. 8. —English, *Politics* by *W. Ellis*, Lond. 1776. 4.—*Ethics & Politics* by *J. Gillies*, Lond. 1797. 4.—*Ethics & Rhetoric* by *Th. Taylor*, Lond. 1817. 2 vols. 8.

§ 192. *Theophrastus*, of Eresus in the island Lesbos, about B. C. 321, was a scholar of Plato and Aristotle, and on the death of the latter became public teacher of the Peripatetic school. He possessed eminent powers both in eloquence and philosophy; distinguished for watchful observation, he placed more reliance on experience than on speculation. We have treatises from him, which place him among the writers on natural history (§ 275). His ethical pieces, styled *Ἠθικοὶ χαρακτῆρες*, possess great worth, being written with brevity and eloquence and stamped with truth, and evincing much knowledge of human nature. They have the appearance, however, of being merely extracts from the moral writings of Theophrastus, made subsequently to his times.

1. His original name was Tyrtemus, which was changed into *Euphrastus*, the *good speaker*, and *Theophrastus*, the *divine speaker*, probably by his disciples. He was attentive to the graces of elocution, and always appeared in elegant dress.—Besides the works above mentioned, we have also under the name of Theophrastus, a *Book of Metaphysics*, and a treatise *Περὶ αἰσθήσεως, On perception*. Several works by him are lost; of which the most regretted are three treatises on *Laws*. *Schœll*, iii. 303.

2. Editions. WHOLE WORKS, Best; *J. G. Schneider* and *H. F. Link*, Gr. & Lat. Lpz. 1818-21. 5 vols. 8.—Early, *Princeps* by *Aldus* with Aristotle (§ 191. 2). —*Oporinus*, Bas. 1541. fol.—*D. Heinsius*, Gr. & Lat. Leyd. 1613. 2 vols. fol.— CHARACTERS, Best; *Fischer*, Gr. & Lat. Coburg. 1763. 8.—*Schneider*, Gr. & Lat. Jen. 1800. 8. 'perhaps, critically speaking, the best' (*Dibdin*).—Translations of the *Characters*; German, *I. I. Hottinger*, Munch. 1821. 8.—French, (the most celebrated) *Bruyère's*, Par. 1696. 12. ed. by *Schweighæuser*, Par. 1816. 12.—*Coray*, Par. 1799. 8. with Gk. text and notes.—English, *E. Buddell*, Lond. 1715.— *H. Gally*, Lond. 1725. 8.

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§ 193. *Epictetus*, of Hieropolis in Phrygia, lived about the beginning of the christian era. He was originally a slave of Epaphroditus, the freedman and chamberlain of Nero. Having obtained his freedom, he resided at Rome until he was banished with the other philosophers by Domitian, and then he retired to Nicopolis in Epirus. He was a Stoic of the severest principles and most undisturbed equanimity. His views are exhibited in the *Manual*, *Ἐγχειρίδιον*, which is ascribed to him. This was not written by him, but collected by Arrian from his lectures and conversations; it is distinguished more for its contents than for its style and manner.

1. The *Manual* was much read by Christians as well as pagans. There are two paraphrases of it, which were designed for use among the former.—*Schœll*, v. 184.

2. Editions. They have been very many. Best; *J. Schweighæuser*, Gr. & Lat. with the comment. of Simplicius, and the paraphrases, under the title, *Epicteteæ philosophiæ Monumenta*. Lpz. 1799. 5 vols. 8.—Princeps; *Ant. de Sabio*, Ven. 1528. 4.—Good; *Upton*, Gr. & Lat. Lond. 1739. 4.—*Heyne*, Gr. & Lat. Lpz. 1776. 8.——Translations; German, *Thiele*, Frankf. 1790. 8.—Best, *J. A. Brieglieb*, 1805. 8.—Italian, in ed. of. *Bodoni*, Gr. & Ital. Parm. 1793. 8.—French, *A. G. Camus*, Par. 1799. 2 vols. 18.—English, *Elizeb. Carter*, Lond. 1759. 4. 1807. 2 vols. 8.

§ 194. *Flavius Arrianus*, of Nicomedia in Bithynia, under the emperor Hadrian and the Antonines, in the 2d century, was a Stoic, and a disciple of Epictetus. On account of his merit he was presented with citizenship both at Athens and at Rome, and at the latter place advanced even to Senatorial and Consular honors. The emperor Hadrian conferred on him the government of the province of Cappadocia. Besides the *Manual* above mentioned, and the *historical works* to be noticed on a subsequent page, he wrote a philosophical work, entitled *Διατριβαὶ Ἐπικτήτου*, cited by Photius as consisting of 8 books. The 4 books, commonly called *Dissertations of Epictetus*, are supposed to have been a part of the work.

1. In these books he professes to preserve, as far as possible, the very language of his master. Two other works of Arrian pertaining to philosophy, have wholly perished, viz. *Ὁμιλίαι Ἐπικτήτου*, *Familiar Discourses of Epictetus*, and *Περὶ τοῦ βίου τοῦ Ἐπικτήτου καὶ τῆς αὐτοῦ τελευτῆς*, *Of the life and death of Epictetus*. Two astronomical pieces mentioned by *Photius*, on *comets* and on *meteors*, were probably from this philosopher.—*Schœll*, v. 185, 239.

2. The *best* edition of the 'Dissertations' is in *Schweighæuser*, cited § 193.—That of *Upton*, Lond. 1741. 2 vols. 4. is good.—*Princeps*, that of *V. Trincavelli*, Ven. 1535. 8.———Translations, German, best by *J. M. Schultz*, Alton. 1801-3. 2 vols. 8.—English, *Miss Carter*, as cited § 193. 2.

§ 195. *Plutarch*, of Chæronea in Bœotia, flourished at the close of the 1st and beginning of the 2d century. His instructor at Athens was *Ammonius*. Afterwards he himself taught philosophy at Rome, by public lectures, yet without attaching himself to any sect exclu-

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sively. He was a warm opposer of the Stoics and especially the Epicureans. In his numerous philosophical pieces we find an eloquent diction, and a rich fertility of thought, together with various knowledge and real prudence. They are important sources for learning the history of philosophy, and of the human mind. Yet they are often surcharged with erudition and mysticism, unequal in point of style, and sometimes even obscure. Although upon very various topics, they are usually all included under the common name of *moral writings*, under which are comprised 84 small treatises. Some of the more distinguished among them are those on *education*, on *reading the poets*, and on *distinguishing the friend from the flatterer*, and the *Table Questions* (*Συμποσιακὰ προβλήματα*).

1. Plutarch returned from Rome to his own country while young, and appears to have discharged with fidelity different offices in his native city. He is said also to have served as a priest of Apollo. As a philosopher he rather favored the disciples of Platonism, and may be ranked among the New-Platonicians.--*Schœll*, iv. 118. v. 76.— Cf. §243.

2. Editions. WHOLE WORKS, Best, *Reiske*, Gr. & Lat. Lpz. 1774-79. 12 vols. 8. —*Hutter*, Gr. only, Tuebing. 1791-1805. 14 vols. 8.--Early, *Princeps*, by *H. Stephanus*, Gr. & Lat. Par. 1572. 13 vols. 8.—*Cruserius*, Gr. & Lat. Francof. 1599. 2 vols. fol.—*Xylander*, Gr. & Lat. Franc. 1620. 2 vols. fol.——MORAL WRITINGS, Best, *D. Wyttenbach*, Gr. & Lat. Oxf. 1795-1800. 6 vols. 4. and 10 vols. 8. followed by *Animadversions* &c. 2 vols. 8. Cf. *Ed. Rev.* April, 1803. *Dibdin*, ii. 345.—The *princeps* or first was *Aldus*, (ed. *Demetr. Ducas*) Plutarchi Opuscula lxxxii. Ven. 1509. fol.--SINGLE PIECES, *On education* (*Περὶ παίδων ἀγωγῆς*), *Schneider*, Strasb. 1775. 8.—On *reading poetry* (*Πῶς δεῖ τὸν νέον ποιημάτων ἀκούειν*), *Krebs*, Lpz. 1779. 8.--On *distinguishing the flatterer and friend*, *Krigel*, Lpz. 1775. 8.—On *opinions of the philosophers* (*Περὶ των Ἀρεσκόντων τοῖς φιλοσόφοις*), *Beck*, Lpz. 1782. 8.

Translations of the *Moralia*; German, *Kaltwesser*, Frankf. 1783-1800. 9 vols. 8.—French, *Ricard* (with notes) Par. 1783-95. 17 vols. 12.—English, *Th. Creech*, *M. Morgan* and others, Lond. 1684. 5 vols. 8. 5th ed. Lond. 1718.

§ 196. *Marcus Aurelius Antoninus*, surnamed *the philosopher*, and known as a Roman emperor in the 2d century, is also worthy of remembrance as a writer. His 12 books of *Meditations*, *Τῶν εἰς ἑαυτὸν βιβλία ιβ'*, consist of instructive philosophical maxims and observations, relating to morals and the conduct of life, and exhibiting the practical principles of the Stoics.

1. He was generally a mild and excellent prince, but through a blind devotion to paganism he allowed the persecution of Christians during his reign. He died of a pestilential disease at Vindobona (now *Vienna*), in Pannonia, while engaged in war with the revolting tribes in that region, A. D. 180.--A remarkable deliverance of Aurelius and his army in a previous war is recorded by Eusebius, and ascribed to the prayers of Christian soldiers constituting one of his legions (12th), to which, as a mark of distinction, he is said to have given the name of the '*Thundering Legion.*' *Whiston*, in the last century, strenuously defended the story; it was as strongly controverted by *Moyle*.— *Schœll*, v. 193. Cf. *Gibbon*, Hist. R. Emp. i. 83. ii. 42. (ed. N. Y. 1822).—*Thomas*, Eloge de Marc-Aurelius. Par. 1773. 12.

2. The *Princeps* edition was by *Xylander*. Gr. & Lat. Tigur. 1558. 8.—One of the *best* is *Gataker's*, Gr. & Lat. Camb. 1652. 4.—*Stanhope's*, Gr. & Lat. Lond.

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1707. 8. and *Wolf's* Gr. & Lat. Lpz. 1729. 8. are good.--Better, *Schultz*, Gr. & Lat. Schlesw. 1802. 8.—*Struve*, Regiom. 1823. 2 vols. 8.

Translations; German, best, *Schultz*, Schlesw. 1799. 8.--French, *T. P. de Joly*, Par. 1803. 18.--English, *R. Graves*, Bath, 1792. 8. Lond. 1811. 12.

§ 197. *Sextus Empiricus* (*Ἐμπειρικός*, so called from his profession as a physician) was a Sceptic or Pyrrhonic philosopher under Commodus, about A. D. 190. He left a work in *three* books, comprising the theory and principles of the Sceptic sect, and another in *eleven* books against the Mathematicians, or rather against those teachers who professed positive knowledge, the five last being particularly opposed to the logicians and other philosophers. These works are very valuable in illustrating the history of philosophy, especially that of the Sceptical school.

1. He was born in Africa; but very little is known of his life. The former of the two works is entitled *Πυῤῥώνειαι Ὑποτυπώσεις, ἢ σκεπτικὰ Ὑπομνήματα*; the latter, *Πρὸς τοὺς Μαθηματικοὺς ἀντιῤῥητικοί*.—*Schœll*, v. 202.—*Stœudlin*, Geschichte u. Geist des Skepticismus. Lpz. 1794. 2 vols. 8.

2. The *first* ed. was printed at Paris, 1621. fol.—Latin versions of both works had been previously published. The next ed. was by *Fabricius*, Lpz. 1718. fol. Another commenced by *J. G. Mund*, Hal. 1796. 4.——Translations; German, *Buhle*, Lemgo. 1801. 8.--French, (of the *Hypotyposes*) *anonymous*, 1725. 12.

§ 198. *Plotinus*, of Lycopolis in Egypt, in the 3d century, was one of the most celebrated among the New-Platonists, and taught at Rome in the latter part of his life. His writings are deficient in method, solidity and purity of style, yet exhibit many signs of acumen and research. They consist of 54 books. These books one of his pupils, *Porphyry*, distributed into 6 *Enneads* or divisions, containing 9 books each; he endeavored also to improve the style, and indulged himself in interpolations and additions.

1. He was very enthusiastic and eccentric; yet was much admired at Rome, and patronized by the emperor Gallienus. The latter even meditated the scheme of establishing for him, in Campania, a colony of philosophers, to be named *Platonopolis*, where the imaginary Republic of Plato should be realized. Plotinus died in Campania at the age of 66. We have his life written by Porphyry.--*Schœll*, v. 121.—*Cousin's* Tennemann, § 203.

2. The only edition of the *complete works* is that printed at Basil (Bâle) 1580 and 1615. fol. with the Lat. version of *M. Ficinus*.--The treatise on *Beauty* separately by *Creuzer*, Heidelb. 1814. 8.--A German translation commenced by *Engelhardt*, Erlang. 1820. 8. (1 vol. containing 1st *Ennead*).

§ 199. *Porphyry* was born A. D. 233, at Batanea, a Syrian village near Tyre, and from this circumstance he was often called *the Tyrian*. His Syrian name was *Malchus* (*Melek*). At Rome he became a scholar of Plotinus and an advocate of his philosophy. His writings were very various and numerous. Besides the *Life of Plotinus* and *of Pythagoras*, some of the more important are the pieces

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styled as follows, *On abstinence from animal food*, *Introduction to the Categories of Aristotle*, and *Homeric Investigations*.

1. Porphyry was instructed by Origen the Christian Father, probably at Cesarea; afterwards by Longinus at Athens. He was a violent opposer of Christianity, and wrote against it several treatises which are lost. His wife *Marcella* is said to have been a Christian. A letter from him to her was found and published by *Mai*, Milan, 1816. 8.—*Schœll*, v. 129.
2. Many of the pieces of Porphyry are as yet unpublished. *Fuhrmann*, Kl. Handb. p. 434.—The best ed. of the treatise on *Abstinence* is *I. de Rhoer's*, Utrecht, 1767. 4. repr. Leyd. 1792. 4. containing also the *Cave of the Nymphs*, ed. by *Van Goen*.—The *Life of Plotinus* is found in the ed. of Plot. cited § 198. 2.

§ 200. *Iamblichus*, of Chalcis in Cœle-Syria, in the beginning of the 4th century, was a new Platonist, a scholar of Porphyry. He had the reputation of working miracles. A part only of his many writings are preserved; and notwithstanding the extravagance, mysticism and fable with which his works abound, they are yet a valuable help in getting an idea of the philosophy of the later Platonists.

1. While Plotinus and Porphyry must both be called *enthusiasts*, Iamblichus may be stigmatized as an *impostor*. He was a warm advocate of paganism.—*Schœll*, v. 144.—*Cousin's* Tennemann, § 217.
2. There has been no edition of his *entire works*. Of separate parts, we notice the following; *Mysteries of the Egyptians*, by *Gale*, Oxf. 1678. fol.—*Life of Pythagoras* &c. by *Kiessling*, Lpz. 1815. 2 vols. 8.—*Theology of Arithmetic* (*Τὰ θεολογούμενα τῆς Ἀριθμητικῆς*), *Wechel*, Lpz. 1817. 8.
3. Another philosopher of the same school was *Proclus*, born at Constantinople, A. D. 412, for an account of whose works, we must refer to *Schœll*, vii. 109. ss.

§ 201. *Stobæus* (*Johannes*), a native of Stobi in Macedonia, probably flourished about A. D. 500. He collected from a multitude of writers in prose and verse a mass of philosophical extracts, which he arranged according to their subjects, in a work entitled *Ἀνθολόγιον ἐκλογῶν, ἀποφθεγμάτων, ὑποθηκῶν*, in 4 books. They are perhaps more correctly considered as *two* works; *one*, *Eclogæ physicæ et ethicæ*, in 2 books; *the other*, *Sermones*, also in 2 books. The whole collection is valuable, both on account of the contents in themselves and also of the numerous passages rescued from destruction only by being inserted therein.

1. *John of Stobi* cultivated the habit of reading with a pen in his hand. The selections, which we have, were arranged, it is said, for the use of his son. Each chapter of the *Eclogæ*, and of the *Sermones*, has its title, under which the extracts are placed, the sources whence they are drawn being noted in the margin. More than five hundred authors are quoted, whose works have mostly perished.—*Schœll*, vii. 133.
2. The *best* edition of the *Eclogæ* is *Heeren's*, Gr. & Lat. Gött. 1792-1801. 4 vols. 8.—Of the *Discourses*, *Gaisford's* J. Stobæi Florilegium, Oxf. 1822. 4 vols. 8.—Of *both*, *Fr. Fabrus* (*Favre*, books. of Lyons) Gr. & Lat. Genev. 1609. fol.—The poetical extracts were collected and edited by *H. Grotius*, Par. 1623. 4. with trans. in Lat. verse. Cf. *Schœll*, vii. 159.

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VII.—*Mathematicians and Geographers.*

§ 202.[u] The very name of *Mathematics* (*μαθήματα, μαθηματικά*) is an evidence, that their scientific form originated among the Greeks, although the Egyptians and various eastern nations, in earlier times, possessed arithmetical, geometrical and particularly astronomical knowledge. Arithmetic was in a very incomplete state in Greece before the time of *Pythagoras*. He was the first who considerably cultivated it; but it was left especially to Euclid, to treat the subject scientifically and unite with it the study of geometry. The elements of geometry the Greeks seem to have derived from the Phœnicians; although the knowledge, which Thales acquired in Egypt, is not to be overlooked. This science was afterwards considered as a special means of improving the intellect and an essential preparatory study for every philosopher (Cf. §175). Hence its great estimation and high cultivation among the Greeks. There are many indications of the use and encouragement, which the practical mathematics found among them especially in connection with mechanical sciences, as Statics, Hydrostatics, and Hydraulics. That the Greeks applied mathematics to architecture and with the most happy success, uniting the rigid principles of science with the rules of taste, we have sufficient proof in the descriptions of their temples, palaces, porticos and other edifices, and in the still remaining monuments of the art. Astronomy was introduced by Thales from Egypt. Pythagoras established several principles of this science. Other philosophers exhibited them in a written form.

§ 203. It is obvious from what has been said, that mathematical studies in Greece can be traced back only to the two primary schools of philosophy, the Ionian founded by Thales, and the Italic by Pythagoras (§168).

From the time of Pythagoras, mathematics, as has been suggested, formed an essential part of philosophy. In the Academy they were specially cultivated; this may be inferred from the inscription placed by Plato himself over the door of his school. To the philosophers of this sect the science is much indebted. But in the want of historical evidence, it is impossible to give a definite account of the state of mathematical knowledge during the time preceding Alexander. The names of several mathematicians and astronomers are recorded. The most important are Archytas of Tarentum, inventer of various machines which astonished his contemporaries; Meton of Athens, author of the celebrated lunar cycle, and Autolycus of Pitane, the most ancient mathematician, whose works are preserved.

The cycle of Meton was a period of 19 years, devised for the adjustment of the lunar with the solar year. Some have supposed that it was borrowed from the ancient Jewish Tables.—*Schall*, Hi. 7.—*Hales'* Chronology.

§ 204. After the time of Alexander, mathematical studies became more prominent than before. Mathematics were no longer merely a part of philosophy in general, but held the place of a science by themselves. They were cultivated in all the schools, which flourished in this period. The mathematical school of Alexandria was rendered illustrious by the reputation of Euclid, who had a numerous class of disciples, and among them Ptolemy I. the king of Egypt. One of the most distinguished names in this period, and indeed in all antiquity, is that of Archimedes of Syracuse, celebrated not only for his successful research into abstract principles, but also for his curious and wonderful mechanical applications and inventions. A third memorable name adorns this period, Apollonius of Perga, whose work on Conic Sections formed an epoch in the history of mathematics. Euclid, Archimedes and Apollonius, with Diophantus who lived in the third or fourth century after Christ, may justly be regarded as the great founders of mathematical science.

Other names belong to the period between Alexander and the capture of Corinth, as Heron of Alexandria, author of several treatises on branches of mechanics, Athenæus and Biton who wrote on military engines and missiles, and

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Philon of Byzantium, who wrote on the same subjects, and to whom is ascribed a work on the *seven wonders* of the world.

Astronomy was cultivated with success in this period, and according to some, an important influence was exerted by the intercourse with the Babylonians in the expedition of Alexander. Aristarchus of Samos, Eratosthenes of Cyrene, and Hipparchus of Nicæa are the principal authors of whom we have remains.

In the next period, i. e. between the fall of Corinth and the time of Constantine, we find no eminent authors in the pure mathematics. Several writers on astronomical subjects are mentioned; Claudius Ptolemy, in the age of the Antonines was celebrated above all others. His system of astronomy, as is well known, was much in vogue, and exerted a great influence. Several authors on music, of whom fragments are still extant, are referred to this period; some of them were among the mathematicians of the age; their remains are found in the collection of *Meibomius*.—Cf. *Schœll*, L. iv. ch. 44.

§ 205. Between the time of Constantine and the overthrow of Constantinople, the list of Greek mathematicians is much larger, but contains few names of great eminence. Diophantus, a contemporary of the emperor Julian, and already mentioned as one of the four ancient fathers of mathematics, is the most important. Pappus and Theon of Alexandria, at the close of the fourth century, may be mentioned next. Hypatia, a daughter of Theon, inherited her father's love for mathematical science; she became a public teacher, and wrote several works, which perished in the destruction of the Alexandrian library. Proclus the philosopher wrote on mathematics and astronomy. Leon of Constantinople, in the latter half of the ninth century, is spoken of by the Byzantine historians with much admiration. He was solicited by the Arabian Caliph Al-Mamoun to remove to Bagdad; the Emperor Theophilus, refusing to permit this, opened a public place for Leon to give instruction, and bestowed many honors and privileges upon him. He has left nothing by which we can judge of his merits. We will add only the name of Anthemius, of Tralles, in the sixth century, employed by Justinian to construct the church of St. Sophia, of which, however, he only laid the foundations, not living to complete the work. There remains a curious fragment of his work *Περὶ παραδόξων μηχαναμάτων*.— Cf. *Schœll*, L. vi. ch. 91.

The fragment of Anthemius was published in Mem. d l'Acad. des Scienc. et Belles Lett. vol. XLII. by *Dupuy*, and separately, Par. 1774. 4.

Respecting the celebrated *Hypatia*, see *Menage*, Hist Mulier. Philosoph.—*Desvignoles*, Dissert. in Bibl. German. vol. 3.—*Abbe Goujet*, Lett. in Contin. des Memoires de Litt. by *Desmolets*, vol. 8, 6.—*Socrates*, Hist. Eccles. VII. 15.

§ 206. On the subject of *Geography*, the knowledge of the Greeks was very limited and imperfect; yet they had writers on the subject, of much value in illustrating the condition of ancient countries.

The earliest work extant is the Periplus of *Hanno*. *Hecatæus* of Miletus, in his *Περιήγησις γῆς*, described the countries known at the time he wrote, in the reign of Darius, about 500 B. C. The Periplus of *Scylax* has been commonly referred to nearly the same period. The Anabasis of *Xenophon* may properly be mentioned among the geographical works anterior to the time of Alexander, being of great value in relation to upper Asia. *Pytheas* of Massilia, a voyager and geographer, probably belonging to the same period, before Alexander, was the author of two works, a *description of the Ocean*, and a *Periplus*. The little now known of them is derived from Strabo and Pliny.

It was not until the period between Alexander and the Roman supremacy, that geography was elevated to the rank of a science. The honor of effecting this is ascribed to *Eratosthenes*, a very eminent mathematician and scholar, who flourished at Alexandria, B. C. about 230.—Cf. *Schœll*, Liv. iii. ch. 18. Liv. iv. ch. 45.

§ 207. After the supremacy of Rome, greater advances were made in geographical knowledge. The first distinguished geographer of this period is *Strabo*, born about 60, B.C. whose work styled *Γεωγραφικὰ* is a thesaurus comprising nearly the whole history of geography from Homer to Augustus, with all then known upon the subject. The geographical poem of Dionysius of Charax belongs to the age of Augustus. We have a fragment of a work on Par-

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thia by Isidorus of Charax, published in the reign of Caligula. There are also some geographical pieces under the name of Arrian, who flourished in the reign of Hadrian and the Antonines. But a more important work is that of Pausanias belonging to the same age, and entitled *Itinerary of Greece*. The most celebrated of all the ancient writers on geography was Claudius Ptolemy, already mentioned as a mathematician and astronomer about the middle of the second century after Christ. His system of geography remained the only manual in vogue for fourteen centuries.

After Ptolemy the history of Greek letters presents no author of any importance in this branch of study; and before the time of Constantine, no remains except a fragment of Dionysius of Byzantium in the second century, and a sort of geographical epitome by a certain Agathemerus, probably of the third century. Of the Byzantine geographers, or those subsequent to Constantine, we may mention as the principal, Marcianus of Heraclea in Pontus, Stephanus of Byzantium, and Cosmas the Egyptian monk.—Cf. *Schell*, L. v. ch. 70. L. vi. ch. 90.

§ 208.[t] We will now introduce some general references, and then speak of a few distinguished individuals, naming first the mathematicians and after them the geographers.

1. On the history of Mathematics among the Greeks, see References P. I. § 24.—*L. Lüders*, Pythagoras und Hypatia, oder die Mathematik der Alten. Lpz. 1809. 8.—*Delambre* on the Arithmetic of the Greeks, in *Peyrard's* Archimedes, cited § 210. 2.

The principal mathematical Collections are that of *Thevenot*, Vet. Mathemat. Opera. Par. 1693. fol. and that of *Wallis*, in 3d vol. of his *Opera Math.* Oxf. 1699. fol.—The following collections of writers on subjects connected with mathematics may be cited; *Astronomical*, *Aldus*, Ven. 1429. fol.—*Petavius*. Uranologion *etc.* Par. 1630. Amst. 1703. fol.—*Musical*, *Meursius*, Lugd. Bat. 1616. 4.—*Meibomius*, Antiq. Musicæ auctores, Gr. & Lat. Amst. 1652. 2 vols. 4.—On *Tactics*, *Meursius*, Gr. & Lat. Lug. Bat. 1613. 4.

2. On the history of Geography among the Greeks, *Gosselin*, Geographie des Grecs. Par. 1790. 3 vols. 4.—*Blair*, cited P. I. § 27.—We may also refer to *Malte Brun*, and to *Mannert* and *Ukert* cited § 7. 7 (*b*).

The first collection of the Minor Greek Geographers was that of *Hæschel*, Augsb. 1600. 8.—The second, *Gronovius*, Leyd. 1697. 4.—The third, more complete, *Hudson*, Oxf. 1698-1712. 4 vols. 8.—Much preparation for a new edition was made by *Bredow* before 1812. On his death his *apparatus* passed into the hands of *Spohn* and *Friedemann*, from whom is expected an edition containing all the Greek geographical remains, excepting those of the *four* authors sometimes denominated *Major*, viz. *Strabo*, *Pausanias*, *Ptolemy*, and *Stephen of Byzantium*.

§ 209. *Euclid* lived at Alexandria B. C. about 300, in the time of the Egyptian king Ptolemy Soter. His native place is not known. He was a teacher of mathematics, particularly of *geometry*, in which branch he was the most thorough and distinguished scholar among the Greeks. His *Elements* (Στοιχεῖα), in 15 Books, were drawn up with great ability, and in a very perspicuous manner. There are two Greek commentaries upon this work, by Proclus and Theon. The latter flourished at Alexandria in the 4th century (§ 205), and it is only according to his revision of the work that we now possess the Elements of Euclid. The 14th and 15th books are ascribed, and with great probability, to Hypsicles, who lived about the middle of the 2d century. Besides the Elements, we have also several other mathematical pieces ascribed to Euclid.

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1. The principal works allowed to be genuine are the *Data* (*Δεδομένα*) containing geometrical theorems, and the *Phenomena* (*Φαινόμενα*) relating to astronomy.—*Schall*, iii. 352.—*Fuhrmann*, Kl. Handb. p. 339.

2. There have been 5 editions of the *Works* of Euclid. *Princeps*, by *S. Grynæus*, Bas. 1533. fol.—Bas. 1559. fol.—*C. Dasypodius* (*Rauchfass*) Gr. & Lat. Strasb. 1571.—*D. Gregory*, Gr. & Lat. Oxf. 1703. fol.—Best of all, *Peyrard*, Gr. Lat. & Gall. Par. 1814. 3 vols. 4.—Of the *Elements*, *A. Catano*, Gr. & Lat. Rome, 1545. 2 vols. 8.—*Ch. Melden*, Leyd. 1673. 12.—*Th. Haselden*, (with the *Data*) Lond. 1732. 8.—Best, *Camerer*, Gr. & Lat. Berl. 1824. 8. (1st vol. containing 6 Books of the Elements, with Excurs. and Plates).

Translations. There have been many editions of the Elements in Latin; among the best, *Barmann*, Lpz. 1769. 8.—*S. Horsley*, (12 books). Oxf. 1802. 8.—English, *R. Simpson*, B. 1-6, 11, 12) Glasg. 1756. 4. and often reprinted.—*J. Williamson*, (whole 15), Lond. 1781-88. 2 vols. 4.—German, *I. F. Lorenz*, Hal. 1818. 8.—French, *Peyrard*, above cited.

§ 210. *Archimedes* was born at Syracuse B. C. about 287, and was put to death by a soldier during the storming and capture of that city by the Roman general Marcellus, B. C. 212. He was celebrated especially for his skill in mechanics; but his inventive genius enriched almost every branch of mathematical science. He acquired his greatest celebrity by discovering the relation between the Cylinder and Sphere, and by contriving several military engines, by the aid of which the Syracusans defended themselves for three years against the Romans. The account of his use of reflecting mirrors, or burning glasses, for setting fire to the Roman fleet has been considered as very doubtful. We have several works from him; *Περὶ τῆς Σφαίρας καὶ Κυλίνδρου, On the Sphere and Cylinder; Κύκλου μέτρησις, The Measuring of the Circle; Περὶ τῶν Ὀχουμένων, Of floating bodies; Ψαμμίτης, Arenarius*, and others. In general it may be remarked, however, that we possess the works of Archimedes only according to the recensions of *Isidorus* and his pupil *Eutocius*, in the 6th century.

1. The sepulchre of Archimedes was near one of the gates of Syracuse, but was forgotten and almost overgrown with briars in the time of Cicero. It was discovered by the exertions of the latter, while Quæstor in Sicily, marked by a small pillar bearing an Iambic inscription and the figures of a cylinder and sphere.

Polybius, Livy and Plutarch speak of the engines invented by Archimedes to harass the Romans, but say nothing of his destroying their fleet by means of reflecting mirrors. Lucian is the first author who mentions the burning of the fleet, but he does not tell the means. Tzetzes and the writers of the Bas-Empire state, that it was by the aid of mirrors. The story has been treated as a mere fable, although the possibility of the thing has been proved by *Buffon*.—*Schall*, iii. 360. vii. 57.—Cf. *Foreign Rev.* No. 1. p. 305.—*Ed. Rev.* Vol. 18.

For an account of the magnificent vessel constructed under his care for the king of Syracuse, see *Schall*, vii. p. 446.

2. There have been 4 editions of the *Works* of Archimedes. *Princeps*, by *T. Gechauff* (printer *Hervag*) Gr. & Lat. Bas. 1544. fol.—*Rivault* (printer *Morel*) Gr. & Lat. Par. 1615. fol. repr. 1646. ed. *Richard.*—*Borelli*, Messina, 1572. fol. repr. Palerm. 1685. fol.—Best entirely, *Abr. Robertson* (begun by *Torelli*) Gr. & Lat. Oxf. 1792. fol. with the commentary of Eutocius.—Of the *Dimensio circuli* (with the *Arenarius*) *Wallis*, Oxf. 1676. 8.—*Arenarius*, with English translation by *G. Anderson*, Lond. 1784. 8.

Translations; German, *Sturm* (whole works), Nürnb. 1670. fol.—*Hauber*

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(Sphere and Cylinder) Tueb. 1798. 8.—*Krügen* (Arenarius), Quedl. 1890. 8.—French, *Peyrard* (whole), Par. 1807. 4. 1808. 2 vols. 8.

§ 211. *Apollonius*, surnamed *Pergæus* from his birth-place Perga in Pamphilia, lived at Alexandria about B. C. 250, under Ptolemy Euergetes. He studied mathematics under those who had been pupils of Euclid. As a writer he is known by his work on *Conic Sections*, *Κωνικὰ Στοιχεῖα*, in 8 books. Only the first 4 books, however, are extant in the Greek; the 3 next are in a Latin translation from an Arabian version, and the 8th exists only as restored by Halley from hints found in Pappus.

1. The 4th, 6th and 7th books of the Conic Sections were translated from the Arabian about the middle of the 18th century, by *J. A. Borelli*.—The other works of Apollonius were *Περὶ Ἐπαφῶν*, *De Tactionibus*, or *Contacts* of lines and circles, and *Ἐπίπεδοι τόποι*, *Planes*, which have come to us in a very mutilated state; *Περὶ Νεύσεων*, *De Inclinationibus*, of which scarcely any thing remains; *Περὶ χωρίου Ἀποτομῆς*, *De Sectione Spatii*, of which we have nothing, and *Περὶ Λόγου Ἀποτομῆς*, *De Sectione rationis*, which is preserved in Arabic.

2. The only edition of the *Conics* is that of *E. Halley* (begun by *Gregory*), Gr. & Lat. Oxf. 1710. fol.—Attempts have been made to restore some of the other treatises. *De Tactionibus*, by *Camerer*, Goth. 1795. 8.—*Haumann*, Bresl. 1817. 8.—*J. Lawson*, the two books of A. concerning *Tangencies* &c. Lond. 1775. 4.—On *Planes*, by *R. Simpson*, Glasg. 1749. 4.—On *Inclinations*, by *S. Horsley*, Gr. & Lat. Oxf. 1770. 4.—*R. Barrow*, Lond. 1779. 4.—*De Sectione Spatii*, by *E. Halley*, Oxf. 1706. 8. with a Latin translation, from the Arabic, of the treatise *de Sect. rationis*.

§ 212. *Pappus*, an Alexandrine philosopher and mathematician, flourished in the 4th century, His principal work, known to us, is entitled *Μαθηματικαὶ συναγωγαί*, *Mathematical Collections*, in 8 books.

1. This work is chiefly interesting on account of the extracts it contains from mathematical writings, which are lost. Other works are ascribed to him, as a treatise on military engines, a commentary on Aristarchus of Samos, a work on geography &c.—*Schæll*, vii, 49.—*Amer. Quart. Rev.* No. 21.

2. Only fragments of the Greek text have yet been published. A fragment of the 2d book was published by *J. Wallis*, in his ed. of *Aristarchus of Samos*, Oxf. 1688. 8.—The second part of the 5th book, by *Eisenmann*, Par. 1824. fol.—The preface to the 7th book by *Halley*, Oxf. 1706. 8. (with a treatise of Apollonius as cited § 211. 2).—Some lemmas from the 7th book, in *Meibomius*, Dialog. de Proportionibus. Hafn. 1655. fol.

A Latin version of 6 books (3-8), by *Fr. Commandini*, an Italian mathematician of the 16th century, printed, Pesaro, 1588. fol. and (ed. *Manolessius*) Bologna, 1660. fol.—A fragment of the 4th book not in this version is given by *Bredow*, Epistolæ Parisienses. Lpz. 1812. 8.

§ 213. *Diophantus* or *Diophantes*, of Alexandria, lived probably in the 4th century, under *Julian*. He composed an *Arithmetic*, *Ἀριθμητική*, in 13 books, of which 6 are now extant. A work styled *Περὶ πολυγώνων ἀριθμῶν* is also ascribed to him.

1. The Arithmetic of Diophantus is not only important as contributing to the history of Mathematics, by making known the state of the science in the 4th

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century, but it is also interesting to the mathematician himself, as it furnishes luminous methods for resolving various problems. It presents also the first traces of that brance of the science, which was called *Algebra*, in honor of the Arabian *Geber*, to whom its invention is ascribed.—*Schœll*, vii. p. 43.

2. A Latin version of all his remains was published by *Xylander* (*Holzmann*), Bas. 1575. fol.—The first edition of the text was by *C. G. Bachet* (*de Meziriac*), Gr. & Lat. Par. 1621. fol.———A German translation of the treatise *Περὶ πολ. ἀριθ.* (*von den Polygonal-zahlen*) by *Poselger*, Lpz. 1810. 8.—Of the *Arithmetic*, by *Schultz*, Berl. 1822. 8. (containing also *Poselger's*).

§ 214. *Hanno*, the first name we mention among the geographers, probably lived B. C. about 500. He was a Carthaginian general, and is supposed to have written in the Punic language the *Voyage*, which, either during his life or shortly after, was translated into Greek, under the title *Περίπλους*. What we possess is considered by some as only an abstract of a greater work.

1. The full title is "*Ἀννωνος Καρχηδονίων βασιλέως περίπλους τῶν ὑπὲρ τὰς Ἡρακλείους στήλας Λιβυκῶν τῆς γῆς μερῶν, ὃν καὶ ἀνέθηκεν ἐν τῷ τοῦ Κρόνου τεμένει δηλοῦντα τάδε.* Hanno is represented as sent with a fleet of 60 vessels and 30,000 colonists to explore the western coast of Africa, and as having continued his voyage until his store of provisions failed. How far he proceeded has been a theme of much discussion.—On this point see *Rennell*, Geogr. of Herodotus § 26.—Cf. *Vierthaler*, on the Peripl. of Hanno, Salzb. 1798. 8.

The age and authenticity of the Periplus have also been a subject of dispute. See *Dodwell*, Diss. in *Hudson's* Geogr. Min. cited § 208. 2.—*Bougainville*, in Mem. de l'Acad. des Insc. t. xxvi. and xxviii.

2. Editions. *Gelenius*, (with *Arrian*) Bas. 1533. 4. *Berkel*, (with *Stephanus Byzant.*) Leyd. 1674. 12.—In *Hudson*, Geog. Min.—Separately, *I. H. Bœkler*, Strasb. 1661. 4.—*Th. Falconer*, with an English translation. Oxf. 1797. 8.—*J. L. Hug*, 1808. 4. with a list of authors on the subject.—An Engl. trans. is given in *Anthon's* Lemp. *Hanno*.

There is extant another *Periplus* of an early date, that of *Scylax* of Caryanda, placed by some B. C. about 500.—Cf. *Schœll*, ii. 193.—This is found in *Hudson's* collection.—Separately by *I. Vossius*, Gr. & Lat. Amst. 1632. 4.

§ 215. *Eratosthenes*, of Cyrene, flourished B. C. about 230. He was a pupil of Callimachus and the philosopher Ariston, and distinguished as a mathematician and the first founder of scientific geography. He was also known as a poet, interpreter of the old comic writers, a chronologist, and author of popular philosophical writings. In youth he lived at Athens; afterwards at Alexandria, having the charge of its famous library. Of his numerous writings pertaining to the mathematical sciences we have only some imperfect fragments. These belong chiefly to the work, entitled *Τὰ γεωγραφούμενα*, which consisted of 3 books, and contained the first attempt at the measurement of the earth. The loss of this work is much regretted.

1. In the 1st book Eratosthenes treated of *physical* geography, in the 2d, of *mathematical*, and in the 3d, of *political*. What remains is preserved chiefly by extracts made by Strabo.—A treatise called *Καταστερισμοί*, explaining the *constellations*, has passed under his name, but on various grounds it is considered as not genuine.—*Schœll*, iii. 375, 385.

2. The fragments of Eratosthenes were published by *Ancher*, Gœtt. 1770. 4.—More complete, *Seidel*, Gœtt. 1789. 8.—Most full, *Bernhardy*, Erathosthenica,

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Berl. 1822. 8.--The *Καταστερισμοί* were published first by *J. Fell*, Oxf. 1672. 8. Cf. § 71 (3).--*Gale*, in his Opusc. Myth. Amst. 1688. 8.--Best, *I. C. Schaubach*, Gœtt. 1795. 8.

§ 216. *Strabo* was born at Amasea in Pontus, and lived about the time of Christ, under Augustus and Tiberius. By his travels through Egypt, Asia, Greece and Italy, he was the better qualified to write his great work entitled *Γεωγραφικά*. It consists of 17 books, and is not a mere register of names and places, but a rich store of interesting facts and mature reflections, and of great utility in the study of ancient literature and art. The first two books are a sort of general introduction; the rest are occupied in descriptions of particular countries, their constitutions, manners and religion, interwoven with notices of distinguished persons and events.

1. The 7th book has come to us in an imperfect state; the rest complete. The 3d book describes Spain and the neighboring islands; the 4th, Gaul, Britain and the islands adjacent, and the Alps with the tribes occupying them; the 5th and 6th treat of Italy, concluding with a survey of the Roman power; the 7th gives an account of the northern countries, and the nations on the Danube; the 8th, 9th and 10th are devoted to Greece; the next five, from the 11th to the 16th, contain an account of Asia, and the 17th describes the countries of Africa.

There is an abridgment or *Chrestomathy* of this work, made probably in the 10th century by some unknown Greek. There are also several collections of extracts from Strabo, in Manuscript.--Strabo wrote a continuation of Polybius under the title of *Ὑπομνήματα Ἱστορικά*.--*Schœll* v. 278.--Lond. *Quart. Rev.* vol. 5.

2. Editions; *Princeps*, (in æd. *Aldi*) Ven. 1516. fol.--*Is. Casaubon*, (2d ed. by *Morel*) Par. 1620. fol. Gr. & Lat. considered good.--*Almeloveen*, Gr. & Lat. Amst. 1707. fol. repr. of Casaubon, with additional notes.--*Siebenkees*, (continued by *Tzschucke* and *Friedemann*) Gr. & Lat. Lpz. 1796-1819. 7 vols. 8.--*Th. Falconer*, Gr. & Lat. Oxf. 1807. 2 vols. fol. the most ample ed. (yet censured); Cf. Ed. Rev. Vol. 14.—*Coray*, Par. 1816—19. 4 vols. 8. best text; preface and notes in Greek.

———The *Chrestomathy* is found in *Hudson's* Geograph. Min. cited § 208. 2.

Translations; German, *Penzel*, Lemg. 1775-77.4 vols. 8.--French, *La Porte du Theil* and *Coray*, (under patronage of Fr. Gov.) Par. 1805-14. 5 vols. 4. Cf. *Lond. Quart. Rev.* vol. 5.

§ 217. *Dionysius*, of Charax in Persia, was a contemporary of Strabo. He was sent by Augustus into the east in order to prepare a description of those regions for the use of his adopted son. We have from him a geographical treatise in Hexameter verse, entitled *Περιήγησις Οἰκουμένης, a description of the habitable world.* From the title of this piece he has received the surname of *Periegetes.* Cf. § 32.

We have a learned commentary on the Periegesis written by *Eustathius*.--The *Periegesis* is in the 4th vol. of *Hudson* as cited § 208. 2. with the *commentary*.—Also in *Matthiæ's* Aratus, cited § 71 (3).

§ 218. *Claudius Ptolemæus*, of Pelusium in Egypt, flourished in the middle of the 2d century, at Alexandria. He acquired great distinction in the sciences of geography, astronomy and music. Among the writings left by him, the two most important are the *Μεγάλη σύνταξις, Great construction*, and the *Γεωγραφική ὑφήγησις, a system*

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of Geography. The former, consisting of 13 books, now called the *Almagest*, is the earliest formal system of astronomy. The latter, in 8 books, gives a geographical account of countries and places, with a designation of their *Latitude and Longitude*, for which the labors of *Marinus* of Tyre had laid the foundation. Of the other works of Ptolemy now extant we mention particularly his *Κανὼν Βασιλέων*, *Table of Kings*, which is of much value in the department of history and chronology.

1. The astronomical observations of Ptolemy were probably made in the *Serapeum*, or temple of Serapis, at Alexandria, and not in the Serapeum at Canopus. The name of *Almagest* is derived from the title, which the Arabians gave to Ptolemy's astronomical work, to express their admiration. It was translated into the Arabic in the 9th century with the patronage and aid of Caliph *Almamoun*. From the Arabic it was translated into Spanish and into Latin, before the Greek original was known in Europe. In the last book of the *Geography*, Ptolemy states the method of preparing maps, and here are found the first principles of projection. The lasting reputation of this work has been mentioned (§ 207).—*Schœll* v. 240-260, 312-323.

2. Editions; ALMAGEST, *Grynæus*, Gr. & Lat. Bas. 1538. fol. with the Comm. of Theon.—*Abbe Halma*, Gr. & Fr. Par. 1813-15. 2 vols. 4.—GEOGRAPHY, *Princeps*, *Erasmus*, Bas. 1533. fol. (There had previously been several editions of the Latin. Cf. *Schœll.* v. 319.)—*Montanus*, Gr. & Lat Frankf. (and Amst.) 1605. fol. with maps by *G. Mercator*, after those of *Agathodæmon*, an Alexandrine of the 5th century.—Better, *P. Bertius*, Leyd. 1618. fol.—*Halma*, Par. 1828. 4. but containing only 1st book and part of 7th, with a French version.—CANON, *Perizonius*, Leyd. 1745. 8—*Halma*, Par. 1820. 4. For other works of Ptolemy and editions, see *Schœll.* v. p. 255. ss.

§ 219. *Pausanias*, according to some born at Cæsarea in Cappadocia, perhaps however a native of Lydia, flourished in the 2d century. He traveled over Greece, Macedonia, Italy and a great part of Asia. In advanced life, at Rome, in the reigns of Hadrian and the Antonines, he composed his *Itinerary of Greece*, *Ἑλλάδος περιήγησις*. It consists of 10 books, which are frequently named from the provinces described in them. The work is full of instructive details for the antiquarian, especially in reference to the history of art, as the author makes a point of describing the principal temples, edifices, statues and the like. This gives his work an interest it would not otherwise possess.

1. The style of Pausanias is rather negligent; sometimes his descriptions are obscure; but he displays much judgment and knowledge, and casts light on very many topics of history and mythology.—*Schœll.* v. 307.

2. Editions. *Princeps*, by *Aldus* (ed. M. *Musurus*). Ven. 1516. fol.—*Xylander*, Frankf. 1583. fol.—*Kuehn* Gr. & Lat. Lpz. 1696. fol.—Better, *Facius*, Gr. & Lat. Lpz. 1794-97. 4 vols. 8.—Best, *Siebelis*, Gr. & Lat. Lpz. 1822-28. 5 vols. 8.

Translations; German, *Goldbagen*, Berl. 1798. 5 vols. 8.—French, *Clavier* (and others), Par. 1814-20, 6 vols. with original Greek and notes.—English, *T. Taylor*, Lond. 1793. 3 vols. 8.

§ 220. *Stephanus* of Byzantium was a grammarian and geographer, who lived towards the close of the 5th century. He wrote a co-

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pious grammatical and geographical Dictionary, called *Ἐθνικά*. Of the original work we have merely a fragment. There is an abridgment, however, *Ἐθνικῶν ἐπιτομή*, styled also *Περὶ πόλεων*, made by the grammarian *Hermolaus* in the time of Justinian.

The best edition of the *Epitome* is that of *A. Berkel* (completed by *Gronovius*), Leyd. 1688. fol. Amst: 1725. fol.

VIII.—Mythographers.

§ 221.[a] The principal existing sources, whence the traditions and fables of the Greeks may be learned, are *three*; the *poets*, who bring forward *mythical* ideas and fabrications, either incidentally, or as the subjects of particular songs; the *historians*, who weave into their narratives the popular faith and tales, and make known historical circumstances which serve to illustrate the same; and finally the *mythographers*, who have made it their particular business to treat of mythological subjects and to present connected views or specific details of the ancient fables.

Some of the principal writers of the latter class will now be named. The following collections pertain to this subject.—*Aldus*, (Fabulists) Ver. 1505. fol.—*Th. Gale*, Historiæ poeticae scriptores antiqui, Par. 1675. 8.—By *same*, Opuscula mythologica *etc.* Camb. 1671. 8.—Amst. 1688. 8.

§ 222. *Palæphatus*, an Athenian, probably lived about B. C. 320; some place him in the time of Homer, but without sufficient grounds. His book *Περὶ ἀπίστων*, *On things incredible*, contains 50 *Muthi* or fables, with an explanation of them. It is probably but a corrupted abridgment of the first part of the larger work, in 5 books, ascribed to this author, but now lost. The style is very simple and easy, and the contents amusing and instructive; it is often used as a reading-book in teaching the elements of the Greek language.

It is found in *Aldus* and *Gale*, *Opusc.* cited § 221.—Separately, best, *Fischer*, 6th ed. Lpz. 1789. 8.—School ed. *Ernesti*, Lpz. 1816. 8.—German translation, *Buecheling*, Hal. 1821. 8.—French, *Polier*, Lausanne, 1771. 12.

§ 223. *Heraclitus* was a grammarian, whose epoch and history are wholly unknown. He is to be distinguished from the philosopher of Ephesus bearing the same name (§ 177). He is mentioned as the author of two mythographical works, one entitled *Περὶ ἀπίστων*, *Of things incredible*, the other *Ἀλληγορίαι Ὁμηρικαί*, *Homeric Allegories*. The former seems to be a mere abridgment. The latter is a more considerable work, but gives the most forced and unnatural explanations to the fictions of the poet. It derives value from containing poetical fragments of Archilochus, Alcæus, Eratosthenes and others.

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1. The first work is given in *Gale*, Opusc. cited § 221.—Separately *Teucher*, Lemg. 1796. 8. School ed.—The other, in *Gale* also.—Separately, *Gessner*, Gr. & Lat. Bas. 1544. 8. as the work of *Heraclides* of Pontus.—Better, *Schow* Gœtt. 1782. 8.

2. There is another work extant with the title *Περὶ ἀπίστων*. It is from an *unknown* author, who is supposed to have lived much later, about the time of the emperor *Leo* the Thracian. It contains 22 sections, and appears to be an abstract of a larger work.—Published by *L. Allatius* Rome 1641. 8.—*Gale* in Opusc. cited above.—*Teucher*, with Heraclitus cited above.

§ 224. *Apollodorus*, a son of Asclepiades, was a grammarian, who lived at Athens, B. C. about 145. He was a pupil of Aristarchus and embraced the Stoic philosophy. According to Photius he wrote a *history of the gods* (*Περὶ θεῶν*), in 24 books. We have, however, only 3 books under the title of *Βιβλιοθήκη*, or *Library*, which may be an abridgment of the fore mentioned, but perhaps is a wholly different work. It contains a brief account of the gods and heroes before the Trojan war.

It is given in *Gale*, Hist. Poet. cited § 221.—Separately, best, *Heyne*, Gœtt. 1802. 2 vols. 8.—*Clavier*, Gr. & Fr. Par. 1805. 2 vols. 8.—German Translation, *Beyer*, Herborn, 1802. 8.—*Cf. Schœll*, v. 36. iv. 57.

§ 225. *Conon*, also known as a grammarian, lived at Athens in the times of Cæsar and Augustus, B. C. about 30. He wrote 50 mythical *Narratives*, *Διηγήσεις*, which are now extant only in the abstracts given by Photius in his *Bibliotheca* (§ 142). They are addressed to Archelaus, king of Cappadocia. Although containing little that is peculiarly interesting, they are yet of some value in illustrating ancient history, relating particularly to the origin of colonies.

They are given in *Gale*, Hist. Poet. cited § 221.—Separately, *J. A. Kanne*, Gœtt. 1798. 8.—French translation, *Abbe Gedoyne*, in Mem. de l'Acad. des Insc. T. xiv. p. 170.—Cf. *Schœll*, v. 41.

§ 226. *Parthenius*, born at Nicæa, lived under the emperor Augustus. He wrote a work, dedicated to *Cornelius Gallus*, and entitled *Περὶ ἐρωτικῶν παθημάτων*, *On amorous affections*, designed to furnish that poet with materials for song. The narratives contained in it were drawn from the old poets, and clothed in an easy and prosaic style. He seems to have written other works both in prose and verse, although the elegiac poet of this name mentioned by Suidas was perhaps another person.

The work is found in *Gale* as last cited.—Separately, *Cornarius* Gr. & Lat. (printer *Froben*) Bas. 1531. 8.—*Teucher*, Lpz. 1802. 8. with *Conon*.—Best, *Legrand* and *Heyne*, Gœtt. 1798. 8. with *Conon*.—For the account of Parthenius by Suidas, see *Schœll*, v. 42.

§ 227. *Phurnutus*, or more correctly *Annæus Cornutus*, born at

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Leptis in Africa, probably lived in the last half of the 1st century. He seems to have been the teacher of *Persius*, and a disciple of the Stoic sect in Philosophy. We have from him a *Theory of the nature of the gods*, Θεωρία περὶ τῆς των Θεῶν φύσεως, in 35 sections. It is an attempt to solve the common fables by the help of allegories, mostly of a forced and extravagant character.

Given in *Gale*, Opusc. Myth. cited § 221.—*Villoison* left the *Apparatus* for a new edition; now in the Royal Library of France (*Schæll*, v. 179).—On *Cornutus* see *Enfield's* Hist. Phil. B. iii. ch. 2. sec. 7.

§ 228. *Hephæstion* (Cf. § 134), often called *Ptolemæus* son of Hephæstion, was a native of Alexandria, and lived in the 2d century under Trajan. His mythological work bore the title Περὶ τῆς εἰς πολυμάθειαν καινῆς ἱστορίας, *Of new History pertaining to erudition*; it consisted of 7 books, but we have only the brief extracts found in Photius.

Published by *Gale*, Hist. Poet. before cited.—*Teucher*, with *Conon and Parthenius*, Lpz. 1802. 8.—Cf. *Schæll*, v. 43.

§ 229. *Antoninus Liberalis*, of whom little is known with certainty, most probably lived in the 2d century under the Antonines. His *collection of Metamorphoses*, Μεταμορφώσεων συναγωγή, is a compilation gathered from various writers, in 41 sections. The style is very unequal, and shows that the author drew his materials from poetical sources.

Contained in *Gale*, Hist. Poet.—Separately, *Princeps* by *Xylander* (*Holzmann*) Bas. 1568. 8.—*Munker*, Gr. & Lat. 1676. 12.—*Walch*, in his ed. of *Phædrus*, Lpz. 1713. 12.—Better, *Verheyk*, Leyd. 1774. 8.—A school ed. by *Teucher*, Lpz. 1806. 8. with the Fables of *Gabrias*. On Antoninus and other mythographers, see *Bast*, Lettre Critique; in Lat. trans. by *Schæfer*, Lpz. 1809. 8.

§ 230. *Sallustius*, who was a Platonic philosopher, in the time of Julian and Jovian, and Consul A. D. 363, may be mentioned here. He must not be confounded with *Sallust* the Latin historian, nor with the Cynic of the same name in later times. He lived at Athens and Alexandria, and acquired much celebrity as a speaker. He has left a work entitled Περὶ θεῶν καὶ κόσμου, *On the gods and the world*, in 21 chapters. It is perhaps a philosopical rather than mythological treatise, and seems to be directed specially against the system of Epicurus. The author maintains the eternity of the world and the immortality of the soul.

Published *first*, by *Naudæus*, Gr. & Lat. Rome, 1638. 12.—*Gale*, Opusc. Myth. above cited.—*Formey*, Gr. & Fr. Berl. 1748. 8.—*Orelli*, Gr. & Lat. Zuer. 1821. 8. —The titles of the chapters are given in *Schæll*, vii. 80.—German Translation, *Schulthess*, Zuerich. 1779. 8.

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IX.—*Historians.*

§ 231.[u] In very early times the Greeks, like other nations of antiquity, had few, if any, regular historical records. The art of writing was not brought into that frequent and general use, which is requisite for such purposes. Oral traditions, visible monuments, and commemorative festivals were the principal means of transmitting a knowledge of important and interesting facts. The oral accounts were commonly thrown into the form of verse and song; and thus the poets were the first historians. Their poems, in epic, lyric and dramatic forms, presented the story of the fabulous and heroic ages, and were impressed on the memory in youthful education, were sung at the festivals of the gods and the funeral celebrations of heroes, and afterwards circulated by means of written copies. When afterwards the use of writing became more common, and prose composition began to be cultivated, historical narrative was the first and principal application of it.

Pherecydes of the island Leros, and the three Milesians, *Dionysius*, *Cadmus*, and *Hecatæus*, who lived between 550 and 500 B. C. are named as the earliest authors of history in prose.

At this period truth and fable were more carefully distinguished; the former was selected as the proper material for prose and history, and the latter was left to the sole use of the poet. Afterwards writers began to record the history of their own times and connect it with the traditionary accounts of former ages. The art of writing was more sedulously cultivated. The theory of historical composition was investigated and fixed on philosophical principles. Ere long, Greece possessed historians, who are even to the present day viewed as masters in the art, in respect both of matter and manner.

G. F. Creuzer, Historisch Kunst der Griechen. Leipz. 1803. 8.—*G. J. Vossius*, De Historicis Græcis. L. B. 1651. 4.

§ 232. It was in the earliest part of the period between Solon and Alexander, that historical compositions in prose began to be produced. Some of the earliest writers were natives of Asia Minor. Such authors were termed λογογράφοι, and their performances λογογραφίαι. These authors, besides drawing from traditionary accounts and the works of poets, consulted all the monuments of antiquity, inscriptions, altars, statues and edifices erected or consecrated in connection with particular events. The *logographies* were the first fruit of this spirit of investigation. They were a kind of writing holding an intermediate place between epic poetry and veritable history. We have no entire specimen of them; but there are many fragments, for which we are indebted to quotations made by historians and writers on mythology in later periods, by the scholiasts, and some of the christian Fathers. The works of the prose writers named in the preceding section belonged to this class. Cadmus is mentioned by Pliny (Nat. Hist. VII. 56.) as the most ancient author of the kind. There are extant fragments of Pherecydes of Leros, Acusilaus of Argos, Hecatæus of Miletus, Charon of Lampsacus, Xanthus of Sardis and Hellanicus of Mitylene.

G. F. Creuzer, Hist. Graec antiquiss. Fragmenta. Heidelb. 1806. 8.—*Abbe Sevin*, respecting Hecatæus and Charon, in Mem. de l'Acad. des Inscr. and Bell. Lett. T. VI and XIV.—Also the fragments of Hellanicus collected by *F. W. Sturz*, and published Leipz. 1787. 8, and of Pherecydes and Acusilaus by the *same*, Leipz. Gera, 1789. 8. 2d ed. Leipz. 1824. 4.

§ 233. The writers just mentioned are, however, scarcely entitled to the name of historians. *Herodotus* is the earliest Greek author who gave a finished and connected form to the narration of interesting events, and was with much justice styled by Cicero, the father of history. After him, and partly contemporary, were *Thucydides* and *Xenophon*. These three are the most eminent of all the Greek historians, and their works are among the most valuable remains of Greek prose composition. They all belong to the most brilliant period of Grecian literature. Their histories are chiefly occupied with Grecian affairs, and are the grand source of our knowledge respecting the Grecian states, in the periods to which they relate.

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There were several other historians before the time of Alexander, known to us only by a few fragments of their works, or by the judgment passed on them by ancient writers. The most important of these were *Ctesias*, a contemporary of Xenophon, and *Theopompus*, who lived a little later. We have slight fragments, likewise, of Philistus of Syracuse, and Ephorus of Cumae in Æolia.

The fragments of *Philistus* published by *Gœller*, in his De Situ et or. Syracusarum. Lips. 1818. 8.—Of *Ephorus*, by *M. Marx*, Carlsr. 1815. 8.—Of *Theopompus*, the Prolegomena to an ed. by *F. Koch*, Stett. 1803. 4.—Cf. *Schœll*, ii. 170. 88.

§ 234. It may be proper to notice here a class of writers who confined themselves to the history and antiquities of Athens. Their works are cited under the common name of Ἀτθίδες, or Treatises on Attica. As the materials for these works were drawn not merely from loose traditions, but from various authentic sources, their loss is to be regretted, although they were no doubt abundantly charged with fable, and full of imperfection. Works of this description were written in the period before Alexander, by Clitodemus and Phanodemus, of whom little is known. Four others of the same class belong to the period following the time of Alexander, viz. Demo, Androtion, Philochorus and Ister.

The fragments of these authors were collected and published by *Lenz*, and *Sibelis*; (Philochorus and Androtion) Leipz. 1811. 8.; (Phanodemus and Clitodemus, Demon and Ister) Leipz. 1812. 8.—*Schœll*, ii. 185, iii. 224.

§ 235. The principal historian in the next period, from Alexander to the Roman supremacy in Greece, is *Polybius* of Megalopolis. He published several historical works, which are all lost with the exception of a part of his *Universal History*. This was without a rival in its kind. In style and eloquence it is inferior to the histories of the great masters of the preceding era; but it may be considered as the first successful attempt to exhibit in a philosophical manner the principles of morals and politics as developed in the changes of human society. Polybius may justly be ranked among the most distinguished of ancient historians.

In this period there were numerous writers, who composed historical performances chiefly relating to the life and exploits of Alexander, although including often much other matter. Almost every thing from their pens, however, has perished. The following were some of the writers: Callisthenes, Hieronymus or Jerome of Cardia, Diodotus of Erythræ, Nearchus and Nymphis of Heraclea.

Sainte-Croix, Examen des Historiens d'Alexandre-le-Grand. 2d ed. Par. 1805. 4.—*Clayton*, Crit. Enq. into Life of Alex. the Great. Lond. 1793. 4. Cf. *Dibdin*, vol. 1. p. 330.—*Abbe Sevin*, Recherch. sur la vie et sur les ouvr. de *Callisthenes*, in the Mem. de l'Acad. des Insc. &c. T. VIII.—and de *Jerome* de Cardie, in the same, T. XIII, and de *Diodote* T. XIX.—*Ang. Mai*, Julii Valerii res gestae Alexandri Macedonii, translatae ex Aesopo Graeco. Mediolani. 1817. 8.—Fragments of *Nymphis* in the Collection of the remains of Memnon and other writers of Heraclea, by *J. C. Orellius*, Leipz. 1816. 8. Respecting *Nearchus* see under Arrian § 249.—*Schœll*, L. IV. ch. 36.

§ 236. There were also in this period, between Alexander and the capture of Corinth by the Romans, other historical authors, some of whom ought at least to be mentioned here; as Hecatæus of Abdera, Berosus the Chaldean priest, Abydenus his disciple, and Manetho of Diospolis in Egypt. We may name also Timæus of Tauromenium, who, on being banished from Sicily, resided at Athens, and is quoted by Cicero as a model of the Asiatic style of eloquence (Brut. 95. De Orat. II. 13), Aratus of Sicyon already mentioned among the poets (§ 71), Phylarchus his contemporary, and Polemo Periegetes. Of only a part of these authors have we any remains. The most important fragments are those of Berosus and Manetho.

See *Schœll*, L. IV. ch. 37.—The fragments of Hecataeus were published by *P. Zorn*, Altona, 1730. also in *Creuzer's* Hist. Graec. cited § 232.—For those of *Berosus*, see *Jos. Scaliger*, De emendatione Temporum; also *Fabricius*, Bibl. Gr. Vol. XIV. Comp. *Cory's* Anc. Fragments. A work on Antiquities, under the name of Berosus, was published in Latin by *J. Annius*, or Nanni, a Dominican of Viterbo, who died 1502. This forgery, with other pieces, was printed by *E. Stiber*, Rome, 1498.

The remains of *Manetho* were also published by *Scaliger*, in the treatise above cited. The discovery (in 1799) of the Armenian version of Eusebius (§ 288) has furnished the means of a more complete collection. Cf. *Journal des Savans*, 1820.—*Sir J. Marsham* endeavored to reconcile Manetho with the Scriptures in his *Chronicus Canon*, Lond. 1672. fol.—Cf. *Shuckford*, Sac. and Prof. Hist. connected, B. xi. (3d vol. p. 138. ed. Phil. 1824).

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§ 237. The period which comes next, the time of Roman supremacy, produced a great number of historians, but all of secondary rank. We will name first those who wrote before the christian era. The two most important authors were *Diodorus Siculus* and *Dionysius Halicarnassæus*, who flourished but shortly before the time of Christ, and whose works are, in part, still extant.

There were several authors whose works are lost; as Castor of Rhodes, a contemporary of Julius Cæsar, Theophanes of Mitylene, friend and biographer of Pompey, Timagenes of Alexandria, selected by Augustus as his historiographer, but discarded for certain imprudent sallies of wit, Posidonius the Stoic, and Juba son of the king of Numidia, taken captive by Julius Cæsar, and educated at Rome. Here may be mentioned also Nicolaus of Damascus, and Memnon of Heraclea, who both lived in the time of Augustus, and of whom some fragments remain.

J. Bake, Posidonii Rhodii reliquiæ doctrinæ etc. Lugd. Bat. 1810.8.—The fragments of *Nicolaus* were published by *Orellius*, Leipz. 1804, with a Supplement, 1811.—Those of *Memnon* by *H. Stephanus*, Par. 1594, and *Orellius*, Leipz. 1816.—See *Schœll*, Liv. v. ch. 53.

§ 238. Of the historians between the time of Augustus and Constantine, one of the most interesting and important is *Flavius Josephus* the Jew. His History of the destruction of Jerusalem, of which he was an eye-witness, is on many accounts of great value. It was written originally in Hebrew, or rather in the Syro-Chaldaic, and afterwards by himself translated into Greek. It is a work full of tragic interest.

Plutarch, who flourished in the first century of the Christian era, must be included among the historical writers, not only because his Lives partake so much of a historical character, but on account of several other works upon historical topics. After Plutarch the most important historians were Arrian, Appian, Dion Cassius, and Herodian. Ælian is placed among the historians, but holds a low rank.

There were some other historical writers in the times of which we are speaking, to whom it may be suitable barely to allude. Herennius Philo of Biblus, in the second century, is said to have written several historical works, particularly to have translated into Greek from Phœnician the antiquities of Sanconiathon. Praxis or Eupraxidas, the author of the work ascribed to Dictys Cretensis, lived in this period, probably in the time of Nero. Phlegon of Tralles in Lydia wrote, besides other pieces, a sort of universal chronology, most of which is lost; in a fragment of this is mentioned an eclipse of the sun in the 18th year of Tiberius, which has by some been supposed to refer to the darkness that took place at the crucifixion of Christ.

Respecting Sanconiathon, see *R. Cumberland*, Sanconiathon's Phœnician history, trans. from the first book of Eusebius de Praepar. Evang. &c. Lond. 1720.—*Christ. Meiners*, Hist. Doct. de vero Deo. Vol. I.—*Cory's* Ancient Fragments.

Dictys Cretensis is said to have served in the Trojan war, and to have kept a journal (ἐφημερίς) of its events. The original fabrication of *Praxis* in Greek is lost, and the work exists now only in a Latin version, in 6 books.—Cf. *Schœll*, Iv. 107, and below, § 258. also *Schœll*, Hist. Litt. *Rom.* Par. 1815. 3d Vol. p. 158.—Best edition, *Perizonius*, Amst. 1702. 8.

The remains of *Phlegon* were published by *Franz*, Halle, 1822.—Several publications appeared in England, early the last century, on the eclipse mentioned by him; e. g. *Sykes*, Dissertation upon the Eclipse &c. Lond. 1732. 8.—*Whiston*, Testimony of Phlegon &c. Lond. 1732. 8.—*Chapman*, Phlegon examined &c. Lond. 1734. 8.—Cf. *Lit. & Theol. Rev.* No. V. p. 53, 57.

§ 239. In entering upon the long period from Constantine to the capture of his favorite city by the Turks, the first historian we meet is *Eusebius*, a Christian, and bishop of Cesarea, one of the most distinguished men of the age, and particularly patronized by the Emperor Constantine. The only work of this author, which belongs strictly to classical literature is his *Chronicle* or *Universal History*, Παντοδαπὴ ἱστορία. (Cf. § 288). After Eusebius, we find a long list of historical authors. There are, however, only two names of much importance, viz. *Zosimus* and *Procopius* (§§ 255, 6), until we come to the mass of writers still less celebrated, and commonly grouped under the name of the *Byzantine historians*.

This series of authors, beginning with the 7th century, extends to the final overthrow of Constantinople. 'They have little merit, except that they are the only sources, whence we can derive the history of the middle ages. A few among them exhibit a degree of purity and elegance in style; but most of their

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works are destitute of taste and of method, and degraded by superstition and abject flattery.'

The Byzantine writers have been divided into *four classes*. The *first* included *Zonaras*, Nicetas Acominatus, Nicephorus Gregoras and Laonicus Chalcondylas, which four authors form what is termed the *Corpus* or *Body* of Byzantine historians, properly speaking. Taken together they give a complete history of the period from Constantine to the capture of Constantinople by the Turks.

A *second* class includes the writers that have been termed *Chroniclers*, who attempted to give general histories, or annals extending from the beginning of the world to their own times. Schœll mentions 15 or 16 names belonging to this class. The *third* consists of such as confined themselves to the history of a short period, a particular event, or of certain individuals, and may rather be called *biographers*. Above 20 names are given in this class; *Agathias* was one of the more eminent among them. The *fourth* class is composed of authors who occupied themselves rather with antiquities and statistics. Of 10 or 12 included in this number Constantine Porphyrogenitus was one of the principal.

The works of the Byzantine authors were first published at Paris, with the patronage of Louis 14th, under the title of *Corpe de l'Histoire Byzantine*, 1648-1711. 36 vols. fol.—They were reprinted Ven. 1729 ss. 35 (in 23) vols. fol. the 23d vol. consisting of works not in the 1st edition.—Cf. *Schœll*, vi. 415.—A new and more complete edition was commenced by *Niebuhr*, and is continued, since his death, under the auspices of the Academy of Sciences, at Berlin. *Bibl. Repos.* ii. 408.

Much use of the Byzantine writers was made by *Gibbon*, in his *Decline and Fall of the R. Empire*. —Also by *L. Cousin*, in his *Histoire de Constantinople* depuis le regne de l'ancien Justin jusqu'a la fin de l'empire *traduite sur les originaux grecs*, Par. 1685. 11 vols. 12.

§ 240. We now proceed to notice separately the most distinguished of the Greek Historians.

Herodotus, of Halicarnassus in Caria, flourished B. C. about 450. He is the oldest Greek historian whose whole works are preserved. His History, in 9 books, which have been named after the *nine muses*, was originally rehearsed in part at the Olympic games, and at the Panathenæan festivals of Athens, and ultimately improved and finished at Thurium in lower Italy. Its main subject is the history of the Greeks, whose conflicts with the Persians he details down to the battle of Mycale; but he also introduces much that pertains to the Egyptians and Lydians. That he wrote in his 44th year is a circumstance of some importance in reference to his chronology. His style is characterized by dignity and simplicity united, and presents a striking resemblance to the poetical drapery of Homer, the more obvious perhaps from being in the Ionic dialect. The contents of the works are also highly instructive and useful; although some things in it have no sufficient evidence to support them. He too readily adopted as matter of fact whatever the Egyptian priests related to him, either from traditionary reports, or possibly from their own arbitrary invention. It must be remembered, that he offers many things merely as popular traditions and rumors.

1. The names of the muses are said to have been given to the different books of Herodotus by the hearers, who admired their style and manner when rehearsed at the games. It was at one of these rehearsals that *Thucydides* was affected to tears.—*Schöll*, ii. 140 ss.—*Rollin*, Hist. of Polite Learning Ch. ii. Art. 1. Sect. i. *Plutarch* boldly assailed the veracity of Herodotus, in his piece styled *Περὶ τῆς Ἡροδότου κακοηθείας*. The Father of history is ably defended by a modern, the Abbe *Geinoz*.—*Schöll*, iv. 162.

2. Editions. Best; *Schweighæuser*, Gr. & Lat. Strasb. 1816. 6 vols. 8. Repr. Lond. 1817. 6 vols. 8. To this belongs the *Lexicon Herodoteum* by the *same* edi-

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tor, publ. 1824. 2 vols. 8.—Some of the other principal are, *Princeps*, by *Aldus*, Ven. 1502. fol.—*H. Stephanus*, Gr. & Lat. Par. 1592. fol.—*Gale*, Gr. & Lat. Lond. 1679. fol.—*Wesseling*, Gr. & Lat. Amst. 1763. fol. much celebrated.—*Laing*, Gr. & Lat. Edinb. 1806. 7 vols. 8.—*Borheck*, Gr. Lemg. 1808. 3 vols. 8.—*Gaisford*, Gr. Oxf. 1824. 4 vols. 8.—*Schultz*, (the parts relating to the war with the Persians), Hal. 1809. 2 vols.

Translations; German, *Degen*, Frankf. 1783-91. 6 vols. 1.—*Lange*, Berl. 1812. 2 vols. 8.—French, *Larcher*, Par. 1786. 7 vols. 8. 1802. 9 vols. 8.—In *Gail's* ed. Gr. & Fr. Par. 1821. 4 vols. 8.—English, *Beloe*, Lond. 1791. 1812. 4 vols. 8.

3. Works illustrative; *Borheck*, Apparatus ad Herodotum intelligendum, Lemg. 1795-99. 5 vols. 8.—*Creuzer*, Comment. Herodoteæ. Lpz. 1819. 8.—*Const. Fr. de Volney*, Supplement a l'Herodote de Larcher &c. Par. 1809. 2 vols. 8.—*Rennell*, Geographical System of Herodotus &c. 2d ed. Lond. 1830. 2 vols. with maps.

§ 241. *Thucydides*, an Athenian, flourished a little after Herodotus, B. C. about 420. His master in rhetoric was Antiphon. In the Peloponnesian war he was a commander of the Athenian allies. During his banishment from his native city, he prepared the materials for his history, of which that war forms the subject. His work does not, however, contain an account of the whole war, but terminates with the beginning of the 21st year. It is characterized by an impartial love of truth, and a style noble and highly cultivated, yet sometimes obscure from its very closeness and fullness of thought. The ancients viewed him as a model of good Attic; and Demosthenes formed his style upon Thucydides. The history is usually divided into 8 books, sometimes 13. Of most of the incidents related he was himself an eye-witness; the rest he collected with great diligence and careful scrutiny.

1. On his banishment he retired to Scaptesyle in Thrace, where his wife owned a valuable mine, and spent there 20 years, returning, it is said, near the time when Athens fell into the hands of the Spartans under Lysander, B. C. 404.—*Schœll*, ii. 157.—*Smith*, Discourse on the Life of Thucydides, in Trans. cited below.—*Rollin*, Polite Learn. Ch. ii. Art. 1. Sect. 2.

2. Editions. Best, *Bekker*, Gr. & Lat. Oxf. 1821. 4 vols. 8.—*Gottleber* and *Bauer*, Gr. & Lat. Lpz. 1790-1804. 2 vols. 4. Better as repr. (by *Priestley*) Lond. 1819. 5 vols. 8.—Very good, *Elmsley*, Gr. & Lat. Edinb. 1803-6. 6 vols. 12.—Principal other, *Princeps*, by *Aldus*, Ven. 1502. fol.—*Junta*, Flor. 1526. fol.—*H. Stephanus*, Gr. & Lat. Par. 1564. fol.—*Hudson*, Gr. & Lat. Oxf. 1696. fol. celebrated.—*Duker*, Gr. & Lat. Amst. 1731. 2 vols. fol.—The *Bipont*, Gr. & Lat. 1788. 6 vols. 8.—*Haack*, Lpz. 1820. 2 vols. 8.—*Poppo*, Lps. 1821. 2 vols. 8. commenced.—*Bloomfield*, Lond. 3 vols. 12. a school ed. with Eng. notes.

Translations; German, *Heilmann*, Lemg. 1760. 8. ed. by *Bredow*, Lemg. 1823. 8.—*Max. Jacobi*, Hamb. 1804-8. 3 vols. 8.—French, *Levesque*, Par. 1795. 4 vols. 8.—English, *Smith*, Lond. 1753. 4th ed. 1805. 2 vols. 8. Phil. 1818.—*Bloomfield*, Lond. 1819. 3 vols. 8.—Modern Greek, *N. Dukas*, with orig. text, Vienn. 1806. 10 vols. 8.

3. Works illustrative; *T. F. Benedict*, Comment. Critici in Thuc. Lips. 1815. 8.—*E. F. Poppo*, Obs. crit. in Thuc. Lips. 1815. 8.—*Creuzer*, Herodot und Thucydides, Versuch einer nahern Würdigung ihren historischen Grundsätze. Lpz. 1798.—*Smith*, Discourses on Thucydides and his History, pref. to Trans. above cited.

§ 242. *Xenophon* has already been named among the philosophers (§ 186). He is also distinguished as a historian. His style is

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peculiarly excellent in narrative, being uniformly simple, tasteful and agreeable. The work entitled *Ἑλληνικά* comprises 7 books, and may be considered as a continuation of Thucydides. It relates the closing scenes of the Peloponnesian war, and carries on the history of the Greeks and Persians down to the battle of Mantinea. The *Expedition of Cyrus*, *Κύρου Ἀνάβασις*, is also in 7 books, and gives an account of the attempts of the younger Cyrus, and the celebrated retreat of the 10,000 Greeks.

1. The *Cyropædia*, *Κύρου παιδεία*, is usually ranked as a historical work, although some place it among the philosophical writings of Xenophon. It consists of 8 books, unfolding the education and life of the elder Cyrus. Many, both ancients and moderns, have considered it as a sort of historical and political romance. Cicero remarks (Lib. 1. Ep. 1. ad Q.) that Xenophon's design was not so much to follow truth as to give a model of a just government. There are several points of discrepancy between Xenophon and Herodotus in giving the history of Cyrus, especially in reference to the circumstances of his birth, the manner of his uniting the Median and Persian thrones, and the occasion of his death.—Cf. *Gillies*, Hist. Greece, ch. vii. xxxii. (vol. i. p. 315. and iii. p. 501. Lond. 1801). *Mitford*, ch. xliii. Sect. 1, (vol. vii. p. 150. Bost. 1823).—*Schall*, ii. p. 172, and references there given.

2. Editions. Of WHOLE WORKS, see § 186.—Of HELLENICA, *Schneider*, (best) Lpz. 1821. 8.—*Morus*, Gr. & Lat. Lpz. 1778. 8.—*Bothe*, Lpz. 1823. 8.—ANABASIS, *Hutchinson*, Gr. & Lat. Oxf. 1735. 4. often repr.—best, Camb. 1785. 8. with Porson's addenda.—*Lion*, Gœtt. 1822. 2 vols. 8.—CYROPÆDIA, *Hutchinson*, Gr. & Lat. Oxf. 1727. 4. often repr.—latest Oxf. 1812. 8. (1st Am. Phil. 1806. 8.)—*Poppo*, Lpz. 1821. 8.—*Weckherlin*, Stuttg. 1822. 8.

Translations; German, *Cyropædia*, by *Meyer*, Frankf. 1813. 8.—*Anabasis*, by *Halbcart*, 2d ed. Bresl. 1822. 8.—*Hellenica*, by *Borheck*, Frankf. 1783. 8.—French, *Cyrop.* by *Dacier*, Par. 1777.—*Anab.* by *Larcher*, Par. 1778. 2 vols. 12. (*Fuhrmann*, p. 218).—English, *Anab.* by *Spelman*, Lond. 1742. 8.—*Cyrop.* by *Ashley* (Am. ed. Phil. 1810. 8).

3. Other works illustrative; *Fischer's* Kommentar ueber die Cyrop. (ed. *Kuinæl*) Lpz. 1800. 8.—*Creuzer* de Xenophonte historico, Lips. 1799. 8.—*Rennell*, Illustrations of the Expeditions of Cyrus and Retreat of the Ten thousand. Lond. 1814. 4.

§ 243. *Ctesias* lived in the same period, B. C. about 400. He was a native of Cnidus in Caria, and a physician by profession. He wrote a work on the Assyrian and Persian history (*Περσικῶν*) in 23 books, and also *one* book on India (*Ἰνδικῶν*). He employed the Ionic dialect, and his style is commended by the ancient grammarians. The credibility of his accounts has been often questioned, yet there are many considerations that weigh in favor of it. The loss of his works is much to be regretted. We have some fragments of both, however, preserved in Photius.

1. Ctesias is at variance in many points with both Herodotus and Xenophon. His history of India abounds with fables, some of which are supposed to have arisen from ascribing an actual existence to such hieroglyphical and emblematic figures as are still found on the ruins of Persepolis.—*Schall*, ii. 174. vii. 436.—*Gedoyn*, Mem. de l'Acad. des Ins. T. xiv.

2. The fragments of Ctesias are given in many editions of Herodotus.—Separately, *H. Stephanus*, Par. 1557. 8.—*A. Lion*, Gœtt. 1823. 8.—*Bähr*, Frankf. 1824.

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§ 244. *Polybius*, of Megalopolis in Arcadia, flourished between 200 and 150 B. C. distinguished as a statesman and a warrior. He lived many years at Rome, where he became an intimate friend of the younger Scipio; the last six years of his life were passed in his native land. His work, entitled *Ἱστορία καθολική*, *General History*, consists of 40 books; and is a universal history for the period of 53 years from the beginning of the 2d Punic war, to the reduction of Macedonia under Perseus, B. C. 167. We have only the first 5 books entire, and some fragments of the rest as far as the 17th. Polybius was the author of a new method of treating history, expressed by the term *pragmatic*. His details of military operations are more particular and interesting from his personal experience in the military art. His style is not pure and classical, yet it is vigorous and manly, and evinces both learning and reflection.

1. 'Polybius,' says *Schœll*, 'gave a new character to history, and created a new kind, *l'histoire raisonnée*, or *pragmatique* (*πραγματική*). Not content with merely relating events, he unfolds their causes, and explains their consequences. He paints characters and passes sentence upon actions. Thus he forms the judgment of his reader, and prompts the reflections which may prepare him for the administration of public affairs (*πράγματα*).'—Cf. *Cicero* de Or. ii. 5.—Of the books after the 17th we have no remains, except what is found in two meagre abridgments, which the emperor Constantine Porphyrogenitus caused to be made.—Polybius was born B. C. 205, and died B. C. 123.—*Schœll*, iii. 226-230.

2. Editions. Best, *Schweighæuser*, Gr. & Lat. Lpz. 1789-95. 9 vols. 8.—Principal others, *Princeps*, by *Obsopœus*, Gr. & Lat. Hagan. 1530. fol.—*Arlenius*, Gr. & Lat. Bas. 1549. fol.—*Casaubon*, Gr. & Lat. Par. 1609, fol. highly commended.—*Gronovius*, Gr. & Lat. Amst. 1670. 3 vols. 8.—*Ernesti*, Gr. & Lat. Lpz. 1764. 3 vols. 8.

Translations; *F. W. Beniken*, Weim. 1820. 8.—French, *Thuillier*, Par. 1727. 6 vols. 4. and with suppl. Amst. 1753. 7 vols. 4.—English, *Hampton*, Lond. 1772. 4 vols. 8.

§ 245. *Diodorus Siculus*, of Argyrium, lived under Julius Cæsar and Augustus. By his travels over a great portion of Europe and Asia, and also in Egypt, and by a diligent perusal of the earlier Greek and Latin historians, he prepared materials for his great historical work. This is composed of 40 book, under the title of *Βιβλιοθήκη ἱστορική*, extending from the earliest times down to Cæsar's Gallic war, B. C. about 60. A large part of the work is lost; we have only 15 books (viz. 1-5 and 11-20), with fragments of the rest. It is marked by a careful indication of the order of time, but has less merit in point of style or accuracy in other respects.

1. Diodorus employed 30 years in completing his *Historical Library*. For a view of the plan and contents, we refer to *Schœll*, vol. iv. 81, and *Rollin*, Pol. Learn. Ch. ii. Art. 1. Sect. 6.

2. Editions. Best, *Heyne & Eyring*, Gr. & Lat. Bipont, 1793-1807, 11 vols. 8. *Wesseling*, Gr. & Lat. Amst. 2 vols. fol.—Principal others, *Princeps*, by *Obsopœus*, Bas. 1539. 4. (books 16-20).—*H. Stephanus*, Par. 1559. fol. (10 books. 1-5 and 11-15).—*Rhodomann*, Gr. & Lat. Han. 1604. fol.

Translations; German, *Stroth & Kaltwasser*, Frankf. 1782-87. 6 vols. 8.—French, *Abbe Terasson*, Par. 1777. 7 vols. 12.—English, *Booth*, Lond. 1721. fol.

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§ 246. *Dionysius Halicarnassæus* has been mentioned among the rhetoricians (§ 117). He lived 22 years at Rome, and there collected the materials for his *Roman Archæology*, Ἀρχαιολογία Ῥωμαϊκή. This work comprised 20 books, and was designed to make known to the Greeks the origin, history and constitution of the Romans. It extends from the building of the city to the beginning of the first Punic war. There are now extant only the first 11 books, and some fragments of the rest, in part recently discovered by *Mai*. The extant books bring the history to the year of Rome 312, B. C. 442. His narrative is not wholly impartial, being often too favorable to the Romans, and his style is not unexceptionable. Yet we may obtain from this work the best insight of the Roman system and constitution, because the author was led, in explaining to the Greeks a novel and strange subject, to enter into particulars much more than the Roman writers needed to do.

1. We learn from Photius, that Dionysius made an abridgment of his work in 5 books. *Mai* supposed he had discovered this abridgment in a manuscript in the Ambrosian Library at Milan; but the specimen published by him does not justify the opinion.—*Schæll*, vol. iv. 100.

2. There have been 3 editions of the WHOLE WORKS.—*Princeps*, that of *Sylburg*, Gr. & Lat. Frankf. 1586. 2 vols. fol. (there were editions in Latin earlier.) —*Hudson*, Gr. & Lat. Oxf. 1704. 2 vols. fol. -*Reiske*, Gr. & Lat. 1774-77. 6 vols. 8.—A better edition wanted.—The ARCHÆOLOGY, *R. Stephanus*, Par. 1546. fol. (with other works.)—*Grimm*, Lpz. 1786. 8. (but containing only a part).—The fragment discovered in the Amb. Lib. was published by *Mai*, Mil. 1816. 4. repr. Frankf. 1817. 8.

Translations of the *Archæology*; German, *Benzler*, Lemg. 1771, 72. 2 vols. 8. —French, *Jay & Bellanger*, Par. 1723. 2 vols. 4. 1806. 6 vols. 8.—English, *Spelman*, Lond. 1758. 4 vols. 4.

§ 247. *Flavius Josephus*, the Jew, was born at Jerusalem A. D. 37. He possessed a large knowledge of the world united to much familiarity with Greek learning. Belonging to the sect of the Pharisees, and descended from the royal Asmonæan family, he held the prefecture of Galilæa with much reputation. He became a prisoner to Vespatian, but obtained his freedom, and accompanied Titus during the siege of Jerusalem. Afterwards he lived at Rome. His *Jewish Wars*, in 7 books, he wrote originally in Hebrew or Syro-Chaldaic, afterwards in Greek (Ἰουδαϊκὴ ἱστορία περὶ ἁλώσεως) in order to present the work to the emperor. Subsequently he composed his *Jewish Antiquities* (Ἰουδαϊκὴ Ἀρχαιολογία), in 20 books, containing the the history of the Jews and their ancestors from the creation to the 12th year of the emperor Nero. The genuineness of a passage of the 18th book respecting Christ is very questionable, and is by many considered as an interpolation. We have also from Josephus a work in 2 books on the antiquity of the Jewish nation, and an auto-biography.

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With all their defects the writings of this author are of great value in illustrating the Bible and the history of religion.

1. The work on the antiquity of the nation is in reply to Apion, a grammarian of Alexandria. A work styled *Εἰς Μακκαβαίους λόγος* (found in some editions of the apocryphal scriptures as the *fourth book of Maccabees*) has been erroneously ascribed to Josephus.—An account of the discussion respecting the disputed passage above mentioned is given by *Schœll* (vol. iv. b. 116).

2. Editions; WHOLE WORKS, best, *Hudson*, Gr. & Lat. Oxf. 1720. 2 vols. fol.—*Havercamp*, Gr. & Lat. Amst. 1726. 2 vols. fol.—*Oberthuer*, Gr. & Lat. Lpz. 1782. 3 vols. 8. (promising to be the best, but not completed on account of the editor's death).—AUTO-BIOGRAPHY, Gr. & Lat. *Henke*, Bruns. 1786. 8.

Translations; Latin, *Rufinus* (or *Cassiodorus*), 1470.—German, *Hedion*, Strasb. 1531. fol.—*Ott*, Zuer. 1736. 6 vols. 8.—Spanish, *Al. de Palencia*, Sev. 1492. fol.—French, *Verard* (printer) 1492. Par. fol.—*Gillet*, Par. 1756. 4 vols. 4.—Italian, Florence, 1493. fol.—English, *Whiston*, Lond. 1737. fol. oft. reprinted.

§ 248. *Plutarch* was named among the philosophers (§ 195), but also deserves a place with the historians on account of his *Parallel Lives*, *Βίοι παράλληλοι*. In these he exhibits and compares, in a very full and instructive manner, the characters of the most distinguished Greeks and Romans. There are 22 parallels, giving the lives and characters of 44 persons; with which is connected the biography of 5 individuals taken singly. The lives of several others, said to have been written by him, are now lost.

1. The *Lives of Plutarch* have been universally considered as a rich treasure for the antiquarian, the statesman and the scholar. They contain citations of a vast number of ancient authors, many of whom are wholly lost.—*Heeren*, de fontibus et auctoritate *vit. paral.* Plut. Commentationes, Gött. 1820. 8.

We have several other works of a historical character from him; among them, *Roman Questions*, (*Αἰτίαι Ῥωμαϊκαί*), and *Grecian Questions* (*Αἰτίαι Ἑλληνικαί*) in which he discusses various points of Greek and Roman antiquities; *Comparison of analogous events in Greek and Roman history*; *On the fortune of Alexander* &c. The *Lives of the* 10 *orators*, ascribed to him, is not considered as genuine.—A son of Plutarch, named *Lamprias*, formed a catalogue of his father's works, styled *Πλουτάρχου Βιβλίων πίναξ*, which is preserved in part, and given in Fabricius.—*Schœll*, vol. iv. 118-163.

2. The *Lives* are published in the editions of the *whole works* cited § 195.—Separately, *Princeps*, *Junta*, Flor. 1517. fol.—Best, *Bryan & Du Soul*, Gr. & Lat. Lond. 1729. 5 vols. 4.—*Coray*, Par. 1809. 6 vols. 8. (with notes in modern Greek).

Translations; Latin, *Campanus*, Rom. 1640. 2 vols. fol. The lives were published in Latin versions several times before the first ed. in Greek.——German, *Kaltwasser*, Magd. 1799-1806. 10 vols. 8.——French, *Amyot*, (whole works of P.) (rec. ed.) Par. 1784. 18 vols. 4. (Cf. *Fuhrmann* p. 394.)—*Dacier*, (rec. ed.) Par. 1812. 15 vols. 18.——English, *J. & W. Langhorne*, Lond. 1770. 6 vols. 8. several times reprinted.

§ 249. *Flavius Arrianus*, of Nicomedia, in the 2d century, has already been mentioned among the philosophers (§ 194). He was not without celebrity as a writer of history, in which department he was a very successful imitator of Xenophon. He composed an account of the *Expedition of Alexander* in 7 books, *Ἱστοριῶν ἀναβάσεως Ἀλεξάνδρου βιβλία ζ*, and a work on the *Affairs in India*, *Ἰνδικα*, which continues the history of Alexander. The latter has been consid-

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ered as the 8th book of the former, but without grounds, although there is indeed a connection by the subject. The former is written in the Attic dialect, the latter in the Ionic. In the latter work he borrowed much from the *Periplus* of Nearchus.

1. Arrian wrote also several other historical works which are lost; among them, a *history of Parthia*, Παρθικὰ, in 17 books; of *Bithynia*, Βιθυνιακὰ, in 8 books; of the *times subsequent to Alexander*, Τὰ μετὰ Ἀλεξάνδρου.—There are still extant, besides what has been here named and his philosophical writings (§ 194), a treatise on *Tactics*, Τέχνη τακτική; another on the *Chase*, Κυνηγετικὸς, and a *Periplus of the Black Sea*, Περίπλους Εὐξείνου. A Periplus of the *Red Sea*, Ἐρυθρᾶς θαλάσσης, also bears his name.—*Schœll*, iv. 166. v. 266, 306.

2. Editions. WHOLE WORKS, the only edition, *A. C. Borheck*, Lemg. 1792-1811. 3 vols. 8. not highly commended.—EXPED. OF ALEX. best, *Schmieder*, Gr. & Lat. Lpz. 1798. 8.—INDIA, *Schmieder*, Hal. 1798. 8.—A good edition of *both* these together, *Raphel* (by *Schmid*), Gr. & Lat. Amst. 1757. 2 vols. 8.—TACTICS, best, *Blancard*, Gr. & Lat. Amst. 1683. containing also the *Peripli* and *Chase*.—The Peripli are also in *Hudson*, Geog. Min. cited § 208. 2. The *Chase* in *Zeune's* Polit. of Xenophon, cited § 184. 3.

Translations; *Alexander's Expedition*, German, *Borheck*, Frankf. 1790-92. 2 vols. 8.—French, *Chaussard*, Par. 1802. 3 vols. 8.—English, *J. Rook*, Lond. 1729. rec. ed. 1814. 2 vols. 8.

3. The *Periplus* of Nearchus mentioned above is found in *Hudson*, Geog. Min. referred to above.—See *W. Vincent*, Voyage of Nearchus from the Indus &c. Lond. 1797-1810. 3 vols. 4. Cf. P. I. § 27.

§ 250. *Appianus*, of Alexandria, flourished at Rome, as a lawyer, in the 2d century, in the reigns of Trajan, Hadrian, and Antoninus Pius, and finally acquired the office of imperial procurator. He wrote a *Roman History*, Ἱστορία Ῥωμαϊκὴ, in 24 books, of which we have only 11, with some fragments. It extends from the destruction of Troy to the time of Augustus. The order of narration is not chronological, but the events are arranged with reference to the countries or the nations particularly concerned; thus in different divisions he treats of different wars, in which the Romans were engaged, as e. g. the Punic, Parthian, Iberian or Spanish, Syrian, Mithridatic &c. In this work much is borrowed from others, especially from Polybius and Plutarch. It is particularly serviceable in giving an idea of the Roman system of war and military affairs.

1. In his preface Appian states the reason of his renouncing synchronism as a principle of historical arrangement; viz. the weariness occasioned by being obliged to turn the attention from province to province as the scene of events is changed; to hurry, for example, from Carthage to Spain, from Spain to Sicily, from Sicily to Macedonia, and thence again to Carthage. The style of Appian is formed on that of Polybius, but is inferior to it. He is charged with partiality in favor of the Romans.—*Schœll*, iv. p. 173-176.

2. Editions. The best, *Schweighæuser*, Gr. & Lat. Lpz. 1785. 3 vols. 8.—Principal preceding, *Princeps*, by *C. Stephanus*, Par. 1551. fol.—*H. Stephanus*, Gr. & Lat. Gen. 1592. fol.—*Tollius*, Gr. & Lat. Amst. 1670. 2 vols. 8.

Translations; German, *Dillenius*, Frankf. 1793, 1800. 2 vols. 8.—French, *J. J. Combes-Dounous*, Par. 1808. 3 vols. 8.

§ 251. *Dion Cassius*, surnamed *Cocceianus*, of Nicæa in Bithynia, lived at the close of the 2d and beginning of the 3d century, and was

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twice Roman Consul. During a long residence at Rome he made himself familiar with the *history of the Romans*, on which he wrote a work in 8 Decades, or 80 books, extending from Æneas to his own time, A. D. 229. The first 35 books, however, are lost, excepting some fragments; we have the succeeding books, from the 36th to the 54th, almost entire, and the 55th in parts; of the following to the 60th we have an abridgment by an unknown hand; and the remaining 20 books are in the abridgment made by Xiphilinus in the 11th century. Dion details with much exactness, but his style is often too much labored, and he is sometimes unnecessarily minute.

1. His name was properly *Cassius*, and he is said to have assumed the other as descended, by his mother, from Dion Chrysostomus (§ 118). Much of his life was spent in public official employments. The remains of his work enable us to fill up many chasms in Roman history, and form our most important guide for the events of his own times. The abridgment by Xiphilinus, alluded to above, was drawn up by order of the emperor Michæl Ducas, and extends from the 35th book to the end of the original.--*Schæll*, iv. 180-187.

2. Editions. Best, *Reimar*, (begun by *Fabricius*). Gr. & Lat. Hamb. 1750. 2 vols. fol. Some fragments published by *Morelli* (1728. 8.) were repr. (ed. *Chardon la Rochette*) Par. 1800. in folio, in order to be joined with this edition.--A new ed. has been expected from *Sturz*.--Principal earlier, *Princeps*, by *R. Stephanus*, Par. 1548. fol.—*H. Stephanus*, Gr. & Lat. Gen. 1592. fol.--*Leunclavius*, Gr. & Lat. Han. 1606. fol.

There is a German translation by *Wagner*, Frankf. 1783-86. 5 vols. 8.

§ 252. *Claudius Ælianus*, of Præneste in Italy, was a sophist of the 3d century. But he is usually ranked among the historians on account of his work entitled *Ποικίλη ἱστορία*, *Various history*, in 14 books. It is a mere compilation of miscellaneous incidents, made without much close scrutiny or discrimination; yet the narratives are very entertaining, although the style is unequal and sometimes affected. Ælian also wrote a history of animals (§ 277). The work on *Tactics*, which some have ascribed to him, was probably from an earlier writer of the same name.

1. Although he was descended from Latin parents, and according to his own testimony never went beyond the borders of Italy, he acquired such a knowledge of the Greek language, that he was, according to Philostratus, considered worthy of a rank among the purest Atticists, and according to Suidas, obtained the surname of *Μελίφθογγος* (*honey-voiced*).—Besides the works above named, there are also ascribed to him 20 *letters* on rural topics, (*Ἀγροικαὶ ἐπιστολαί*), of but little value.—*Schæll*, iv. 195.—*Stollius*, Int. in Hist. Lit. (Jena). 1728.

2. The *whole works* of both the Ælians were published by *Gessner*, Gr. & Lat. Tiguri (Zuerich), 1556. fol.—Of the *Var. History*, the best ed. is *Gronovius*, Gr. & Lat. Amst. 1731. 2 vols. 4.—Designed for schools, *Lehnert*, Bresl. 1793. 8.—*Lünemann*, Gött. 1811. 8.—The *Letters* are found in the collections of *Aldus* and *Cujas* cited § 152. 1.--Of the work on *Tactics* (by the elder Ælian A. D. 120), the best edition is that of *S. Arcerius*, (*Elzevir* printer) Leyd. 1613. 4.

Translations; *Various history*, German, by *Meinecke*, Quedl. 1787. 8.--French, *Dacier*, Par. 1772. 8.—*Tactics*, German, *Baumgærtner*, Mannh. 1786. 4.

§ 253. *Herodianus*, the historian, not the same as *Ælius Herodianus* named among the grammarians (§ 136), lived at Rome towards

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the middle of the 3d century. He wrote the history of those emperors whose reigns he had seen, from the death of Marcus Aur. Antoninus to the accession of the younger Gordian, A. D. 180-238, *Τῆς μετὰ Μάρκον βασιλείας ἱστορίαι*, in 8 books. It is executed with much frankness and love of truth, but with too little precision in respect to chronology. His style is pure, and in the discourses or addresses, which he has introduced, there is a great degree of nobleness and dignity, without excess of labored ornament.

1. The best edition of Herodian is that of *G. W. Irmisch*, Gr. & Lat. Lpz. 1789-1805. 5 vols. 8. (with a vast mass of notes).—A better text is found in *Wolf* (Gr. only), Hal. 1792. 8.—A good ed. for common use is *Weber*, (Gr. only) Lpz. 1816. 8.

Translations; Latin, *Ang. Politian*, Rom. 1493. fol. This was made by order of Innocent 8th, and was greatly admired and often reprinted.--German, *J. G. Cuntadi*, Frankf. 1784. 8.—English, *J. Hart*, Lond. 1749. 8.

§ 254. *Flavius Philostratus*, the elder, from Lemnos, lived in the 3d century, and in the profession of sophist taught eloquence both at Athens and Rome. We have from him the *Life of Apollonius Tyanensis*, *Ἀπολλωνίου τοῦ Τυανέως βίος*, in 8 books, full of the most extravagant encomiums, especially upon the miracles of Apollonius, who lived about A. D. 70. There is also a work by him entitled *Εἰκόνες*, in 2 books, containing 66 descriptions of paintings in a gallery, which was at Naples.

There is a work with the same title by *Philostratus* the younger, who was nephew to the former and also of Lemnos. It is in some respects valuable for artists, although wanting in precision and natural simplicity.

1. It has been thought by many that Philostratus designed, in his biography of Apollonius, to ridicule the life and miracles of our Saviour. In the time of Diocletian, less than a century after Philostratus, his work was placed by Hierocles of Nicomedia, in opposition to the writings of the evangelists. The absurdity of this was afterwards exposed by Eusebius.—*Huet*, Demonst. Evang. Prop. ix. c. 147.--*Schœll*, iv. 389.

2. We have other works by Philostratus. In a piece called *Ἡρωϊκά*, he gives the fabulous history of 21 heroes of the Trojan war. He has left also about 70 *letters*, and an *epigram* found in the Anthologies. But a more interesting and valuable work is his *Lives of the Sophists*, *Βίοι σοφιστῶν*, in two books. One book gives the biography of 26 philosophical sophists; the other of 33 rhetorical sophists. It contains a fund of anecdotes illustrating the manners and morals of these ostentatious pretenders, and gives a vivid picture of the decline of genuine eloquence.--*Schœll*, iv. 190.

3. There have been but two editions of the *complete works* of Philostratus; *Morel*, Par. 1608. fol.--*Olearius*, Lpz. 1709. fol. containing also Phil. the younger. ——Since the edition of Olearius, no part of Phil. has been published, except the *Heroica* by *Boissonade*, Gr. & Lat. Par. 1806. 8.—*Schœll*, iv. 296.

Translations; German, of *whole works* by *Seybold*, Lemg. 1777. 2 vols. 8.--English, of *the Lives of Sophists*, by *Edw. Berwick*, Lond. 1812. 8.--French, *Life of Apollonius*, by *Castillon*, Berl. 1774. 4 vols. 12.

The books on *painting* have received attention from modern writers.—Count *Caylus*, in Mem. de l'Acad. des Insc. T. xxix.—*Heyne*, in his Opusc. Acad. vol. 5.—*Fr. Jacobs*, Animad. in Callistrati statuas et Philost. imagines. Lips. 1797. 8. —*Rehfues*, ueber den juengern Philost. u. seine Gemäldbeschreib. Tueb. 1800. 8.

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4. We may remark here, as we may not have a better opportunity, that *Biography* was a department of composition almost wholly overlooked by the earlier Greeks. In the period between Augustus and Constantine it received more attention. The *Lives of Plutarch*, already described (§ 248), are altogether the most valuable productions in Grecian biography. Besides these and the *Lives of Philostratus* just named, we have also the *Lives of Diogenes Laertius*, of which an account has been given before (§ 183). We may mention as belonging to the same period, the Lives of Moses and some of the Patriarchs, by *Philo, the Jew* of Alexandria. The biographical pieces of *Porphyry* (§ 199) may also be named again.

After Constantine we have the *Lives of Eunapius*, in the 4th century, and among the Byzantine writers we find a numerous class denominated biographers (§ 239).

5. Eunapius was a native of Sardis; he studied in Athens, and traveled in Egypt, and afterwards officiated in Lydia as a pagan priest. His work, entitled *Βίοι φιλοσόφων καὶ σοφιστῶν*, contains notices of 23 *philosophers and sophists*, who lived in his time, or not long before. It betrays his hostility to the Christian system.

There have been 4 editions of Eunapius. *Princeps*, by *Ad. Jungke* (*Junius*) Gr. & Lat. Antw. 1568. 8.—The last, by *J. F. Boissonade*, Gr. only. Amst. 1822. —Cf. *Schœll*, vii. 70.

§ 255. *Zosimus* flourished in the 5th century. He held the office of *Comes Fisci* at Constantinople. His *New History*, *Νέα Ἱστορία*, in 6 books, embraces the reigns of the emperors from Augustus down to A. D. 410. The style is pure, perspicuous, and not destitute of ornament. But he is by no means an impartial writer, and appears to have been strongly prejudiced against Christianity.

1. Polybius had exhibited the causes, which contributed to the rise of Roman grandeur. Zosimus, in imitation of this distinguished writer, proposed to trace the causes of its decline. His object and plan were good, but he had not the requisite qualifications for the task. Among the causes he erroneously ranks the establishment of the Christian religion.—*Schœll*, vi. 338-348.

2. The best edition is *Reitemeier*, Gr. & Lat. Lpz. 1784. 8. (*Fuhrmann*).—The first complete ed. was in *Sylburg's* collection, *Script. Hist. Rom.* Franc. 1590.—Translation in German, *Seybold* and *Heyler*, Frankf. 1802. 2 vols. 8.—French, by *Cousin*.

§ 256. *Procopius*, a native of Cæsarea in Palestine, flourished in the 6th century, as a sophist and lawyer at Constantinople. He was a friend to Belisarius, and held for a long time the office of prefect of the Capital. He wrote a *History of his own times*, in 8 books, *Τῶν καθ'ἑαυτὸν ἱστοριῶν βιβλία ὀκτώ*. The work is divided into 2 *tetrades*, the first 4 books called *Persic*, and the last *Gothic*, including a period of 70 years, A. D. 482-552. The former portion describes the wars of the Romans both with the Persians and with the Vandals and Moors in Africa, and the latter those with the Goths. He has left also a work styled *Ἀνέκδοτα*, which is a *secret history* of the Court of Constantinople under Justinian, and another called *Κτίσματα*, *Buildings*, in 6 books, in which he describes the various works constructed or repaired by Justinian. His style has the merit of accuracy and clearness.

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The *Corpus of Byz. Hist.* (cited § 239) includes the *three* works of Procopius, ed. by *C. Maltret*, Gr. & Lat. Par. 1662, 63. 3 vols. fol.—A German translation of the *secret history* by *J. P. Reinhard*, Erlang. 1753. 8.

§ 257. *Agathias*, of Myrina in Æolis, has already been mentioned as an author of Epigrams and editor of an Anthology (§§ 34, 35). He was a christian jurist or advocate, of the Alexandrine school, and lived at Constantinople in the 6th century. We have from him a continuation of the history of Procopius, through 7 additional years, in a work entitled *Περὶ τῆς Ἰουστινιανοῦ βασιλείας*, *On the reign of Justinian.*

1. This work is divided into 5 books. His style has been thought to suffer from the author's habits as a poet. He speaks of himself as being especially fond of poetry from his youth. His history derives much of its value from an account it contains of Persian institutions and usages drawn directly by him from Persian writings.—*Schæll*, vi. 377.—*Foreign Rev.* No. 2.
2. The *first* edition was by *B. Vulcanius*, Gr. & Lat. Leyd. 1594. 4.—Included in the Corp. Byz. Par. 1660. fol. with his *epigrams.*

§ 258. *Zonaras* (*Johannes*) flourished at Constantinople in the 11th and 12th centuries. He was raised to distinguished honors in the court of the emperor Alexius Comnenus, but resigned them and retired as a monk to Mt. Athos. Of many works composed by him in the latter part of his life, we notice as belonging here his *Annals*, *Χρονικόν*, in 18 books, including a general history from the beginning of the world down to A. D. 1118. It consists of abridgments or extracts from larger works, and exhibits great inequality of style. The history of the Jews is given first, then that of the Greeks and of the Roman Republic, and lastly that of the Roman Empire. In the latter part he closely follows Dion Cassius.

1. Another work of Zonaras was an *Exegesis* on the Canons of the Apostles, Synods and Fathers. He left also a Lexicon or Glossary, which is useful as a concomitant to that of Hesychius.—*Schæll*, vi. 288, 358. vii. 241.
2. The *Annals* were *first* published by *Wolf*, Gr. & Lat. Bas. 1551. 3 vols. fol.—Repr. in Corp. Byz. *Ducange*, ed. 1686.—The *Exegesis* is in *Beveridge*, Synodicon sive Pandect. canonum S. S. apost. concil. ab eccles. Græc. receptorum. 1672. 2 vols. fol.—*Lexicon* by *Tittmann* (Cf. § 142. 3), Lpz. 1808. 3 vols. 4.

§ 259. *Dares* the Phrygian, whose age is uncertain, may be mentioned in closing our list of names in the department of history. There is extant a work in Latin, which purports to be a translation made by *Cornelius Nepos* from the original Greek of *Dares*. But it is probably from *Joseph Iscanius*, who lived in the 12th century, and was author of a Latin poem on the Trojan war.

1. Homer (Il. v. 9) mentions *Dares* as a priest of Vulcan at Troy. Ælian (Var. Hist. xi. 2) states that an Iliad or history of the Trojan war by Dares was extant in his times; yet this work was probably not from the Trojan priest, but the fabrication of some sophist. The Latin production now extant is entitled *De excidio Trojæ historia.* It is now admitted to be merely the prose outline of

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a poem in 6 cantos by the *Joseph* above named, who was an English poet, born at Exeter in Devonshire, and called *Iscanius* from *Isca* the ancient name of Exeter, and sometimes *Davonius*, from his native country.—(*Cambden's* Britannia, p. 133. Publ. in Latin 1607. fol. English by *Gibson*, 1617.)

This pretended work of *Dares* and the kindred fabrication in the name of *Dictys* (§ 238) are supposed to have been the original source of the famous romance of chivalry by *Guido dalle Colonne* (*de Columna*) a Sicilian lawyer and poet of the 13th century. This romance, the *second* that was written of the chivalric class, was translated from the Latin into all the languages of Europe, and received with universal enthusiasm. The *first* romance of this class is traced to an eastern origin in a Persian tale of Alexander the Great, translated first into Greek and then into Latin.—*Schœll*, vii. 3-5. 194-96.—*Fabricius*, Biblioth. Lat. vol. i. p. 116.

2. *Dares* and *Dictys* have usually been published together. The *first* edition was printed, Milan, 1477.—The best is, *Perizonius*, Amst. 1702. 8. a reimp. of *Madame Dacier's* (Par. 1680. 4), and containing the poem of *Joseph Iscanius*.—These works were translated in the 16th century into the Italian, French and German. A Russian version was published, Mosc. 1712. 8. Cf. *Fabricius* above cited, p. 112.

§ 260. Before taking leave of the department of Greek historians we would mention a valuable work, to which we have not found occasion to refer; *J. G. Eichhorn*, Antiqua historia ex ipsis vet. *Scriptorum Græc.* narrationibus contexta. Lpz. 1811. 4 vols. 8.

These volumes form a complete body of ancient history, composed of extracts from Greek authors arranged in systematic order and thus forming consecutive narrations. On the margin is indicated the argument, the book and chapter of the author from whom each passage is taken, and the date. Thus one may study ancient history in the originals, without the necessity of recurring to a variety of works. The 1st vol. is devoted to the empires and states of Asia, the 2d to Greece, and the 3d and 4th to Italy.—Eichhorn also published a similar collection drawn from Latin authors; *Ant. Hist.* in ipsis Vet. *Scriptorum Lat.* narrationibus. Lpz. 1811, 2 vols. 8.—A plan for reading the ancient historians is given in *Priestley's* Lectures on History, Lect. 20-24.

X.—Writers on Medicine and Natural History.

§ 261.[u] The science of *Medicine* is founded essentially upon observation and experience, and is one of those which were but very imperfectly understood in ancient times. Indeed from the nature of the case it could not be brought to perfection until later periods. The same is true, to a considerable extent, of Natural History and Physics in general. Yet these sciences were pursued among the Greeks not without some zeal and success. But their success in them can by no means be compared with that, which they enjoyed so peculiarly and happily in literature and the fine arts.

At first the practice of medicine was limited almost wholly to the curing of external wounds. The great renown, which *Æsculapius* (Ἀσκλήπιος) and his descendants called the *Asclepiades* obtained, is a proof of the novelty and rarity of the healing art in those times, in which in fact it was considered as a miraculous gift from the gods. The Asclepiades established several schools in medicine, of which those at Rhodes, Cos, and Cnidus were the most celebrated. It was not until a later period that the Greeks became acquainted with anatomy. *Hippocrates* was the first, who investigated the science systematically or wrote upon the subject.

There is a brief collection of *rules of health* ascribed to the *Asclepiades*, entitled Ἀσκληπιαδῶν ὑγιεινὰ παραγγέλματα. Found in *J. C. d'Aretin*, Beytræge zur Gesch. der Lit. vol. ix.—and in *Schœll*, Hist. Litt. Gr. vol. iii. p. 11.

§ 262. After Hippocrates, the physicians of the same period, between Solon and Augustus, seem to have in a great measure abandoned the guidance of experience and plunged into the labyrinths of speculation. The school termed the *Dogmatic* was now established, which attempted to unite the theories of the

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philosophers with the principles of Hippocrates. The sons of Hippocrates are named among its founders. The most distinguished of this school were *Diocles* of Carystus in Eubœa, and *Praxagoras* of Cos. Of the medical writings of the former we have a few fragments.

The fragments of Diocles are published in *C. G. Kuehn*, De Medicis Græcis &c. Lips. 1820. 4.—Cf. *Schœll*, iii. 402.

§ 263. It was by the physicians at Alexandria that the actual dissection of the human body was first attempted. Among the earlier physicians of the Alexandrine school the most distinguished were Herophilus and Erasistratus, who lived under the first Ptolemies, and were each the head of a class of followers. Among the adherents of the former soon arose the *Empiric school*, founded by *Philinus* of Cos, and *Serapion* of Alexandria. To this school most of the physicians of the period before the fall of Corinth attached themselves. They professed to follow the lessons of experience (ἐμπειρία).

It was towards the close of this era, that the medical art of the Greeks was introduced among the Romans, by *Archagathus*; it had been at first chiefly practiced by Greek slaves. The physician, that seems to have acquired the highest celebrity at Rome, was *Asclepiades* of Bithynia, B. C. about 100. He may be assigned to the *Empiric school*, although he professed to have peculiar notions of his own.

One of the most illustrious of the Empirics was *Dioscorides*, who will be noticed below. We may mention also *Apollonius* of Citium, and *Xenocrates* of Aphrodisium, as of some eminence.

C. F. H. Beck, De Schola medicorum Alexandrica. Lips. 1810. 4.—*Schœll*, iii. 404, v. 325.—The remains of *Asclepiades of B.* were published by *Gumpert*, Asclep. Bith. Fragmenta. Vimar. 1794. 8.—The work of *Xenocrates* (on *the nourishment* furnished by aquatic productions) by *Coray*, Par. 1814. 8.

§ 264. A new school of medicine arose in this same period, B. C. about 90, called the *Methodic*, founded by *Themison* of Laodicea, who was a disciple of Asclepiades, and fixed himself as a physician at Rome. The system was matured by *Soranus* of Ephesus, who practiced at Rome under Trajan and Hadrian with brilliant success, and has left several works. To this school belonged *Crito*n, also celebrated in the time of Trajan, and *Moschion*, the reputed author of a work on *Diseases* still extant.

Within the limits of the same period, another medical sect was originated, the *Eclectic*, which is generally ascribed to *Archigenes*, another physician in the time of Trajan. *Aretæus*, whose works will be noticed below, was an eminent advocate of this school. *Rufus* of Ephesus was an eminent physician not assigned to any of the sects; his works are still considered valuable. But the name which is most important, not only in the space between Augustus and Constantine, but in fact in the whole history of the Greek physicians, is that of *Galen*. With transcendant genius he broke from the restraints imposed by the different medical sects, and built a system for himself upon the ruins of them all, and became and continued for many centuries the oracle of the art.

The works of *Soranus* are in *Ant. Cocchi*, cited below, § 269.—That of *Moschion*, separately, *F. O. Dewez*, Vienn. 1793. 8.—Those of *Rufus*, by *W. Clinch*, Lond. 1726. 4.—*Schœll*, v. 338.

§ 265. During the long period from Constantine to the capture of Constantinople, no progress was made in the science. Alexandria continued for a long time the chief seat for the theory and science of medicine, while Rome and Constantinople furnished ample fields for its practice. Most of those, who attempted to write on the subject, contented themselves with commenting upon the works of Galen or some author of times previous to their own. They formed what is called the *School of Galen*, although they professed to be *Eclectic*, and to draw their principles from all the different sects. There are but few names which are specially deserving of mention. *Oribasius* in the time of Julian is the first writer of any note; he has been called the *ape of Galen*, on account of borrowing so much from him; among his works was a medical compilation from preceding writers, made by order of Julian, and called Ἑβδομηκοντάβιβλος, from its comprising 70 books, 8 or 9 of which yet remain in Greek, and several others in Latin only. *Alexander*, of Tralles in Lydia, flourished in the reign of Justinian, and after much travel practiced in Rome with great celebrity; his *Therapeutics*, Βιβλίον θεραπευτικὸν in 12 books, is extant. We will add only the name of *Constantine*, surnamed *the African*, a native of Carthage. He studied among the Ara-

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bians, Chaldeans and Persians both medicine and astronomy with the kindred sciences. Returning to the west after an absence of nearly forty years, he was regarded as a sorcerer, and finally retired in a religious habit to Salernum in Italy, where the monks of Mont-Cassin had established a medical school. Here he employed himself until his death, towards the close of the 11th century, in making known the Greek and Arabian medicine, and contributed much to the high celebrity, which that school attained.

An edition of *Oribasius* in Latin was published, Bas. 1557. 3 vols. 8. but not complete. The works of *Alexander* are given in the collection of *Haller* (cf. § 269).—*Constantine* left numerous works, but in the Latin language.—*Schœll*, vii. 247. ss.

§ 266.[u] Physics or *Natural Science* formed a prominent object of many of the first Greek philosophers, and furnished subjects for some of the earliest didactic poems. The study of philosophy in later periods usually implied some attention to these branches. But for want of sufficient observation, and of the necessary helps, many errors were adopted and long retained in the Grecian schools.

§ 267. The merit of first treating these topics systematically and scientifically is universally ascribed to *Aristotle*. Alexander is said to have aided his studies in natural history with a princely liberality. *Theophrastus*, the disciple and successor of Aristotle, pursued the same studies with considerable success. While Aristotle is called the father of *Zoology*, Theophrastus must be acknowledged to stand in the same relation to *Mineralogy* and *Botany*.

Among the Alexandrine scholars the subjects of natural science seem to have obtained but comparatively little attention. This could not have been owing wholly to want of encouragement, because the Ptolemies are said to have expended considerable sums in procuring collections of what was curious in the three kingdoms of nature. *Antigonus* of Carystus is the principal Alexandrine writer, of whom we have remains pertaining to this department, and his work is chiefly a collection of marvelous stories and not a description of natural objects.

Nor under the Roman supremacy, from the fall of Corinth even to the time of Constantine, do we find any manifest advancement. The chief writers were *Dioscorides*, who was distinguished as a botanist (ῥιζοτόμος) as well as physician, and *Ælian*, who compiled a considerable work on the history of animals.

The superstition and love of the marvelous, which prevailed both in this and in the preceding period, were probably a hindrance to the real progress of natural science. We may refer as evidence of their influence to the works of *Melampus* in the former, and *Artemidorus* in the latter. Melampus wrote on the Art of divination in several branches, and also a work on *Prognostics from the changes in the moon*, which is yet in manuscript in the library of Vienna.—Artemidorus left a work on the *Interpretation of dreams*, Ὀνειροκριτικά, which, with all its absurdity, is of some value in illustrating mythology and the symbolical and allegorical figures of ancient sculpture; it was published by *J. G. Reiff*, Lpz. 1805. 2 vols. 8.—Cf. *Schœll*, iii. 393 ss. v. 277 ss.

§ 268. Under the Emperors of Constantinople all the sciences connected with the study of nature were in a state of almost utter neglect; in the whole time we do not meet with a single name of any eminence, nor one work of special value. We find a treatise of *Epiphanius*, Περὶ των δώδεκα λίθων, *On the 12 stones* in the breast plate of the Jewish High Priest; and another Περὶ λίθων δυναμεων, *On the virtues of stones*, by *Michael Psellus* in the 9th century. We have a large compilation *on agriculture*, entitled Γεωπονικά, by *Cassianus Bassus*, in the 10th century. There are also several works, yet in manuscript, on Chemistry, or rather *Alchemy*, or the *art of making Gold*, especially one by *Stephanus* of Athens, in the 7th century, Περὶ χρυσοποιΐας, in 9 books, and parts of another styled Χυμευτικα, in 28 books, by *Zosimus* of Egypt. The latter author has left us a treatise on the *making of beer*, Περὶ ζύθων ποιήσεως. Such is the trivial list, with which we must close our view of the Greek writers on natural science.

The treatise of *Epiphanius* was published by *Gesner*, De omnium fossilium genere. Zur. 1565. 8.—That of *Psellus* by *Bernard*, Leyd. 1745. 8.—The *Geoponics* of Bassus by *J. N. Niclas*, Lps. 1781. 4 vols. 8.—The Mss. on Alchemy are in the Libraries of Paris and Vienna.—The last treatise above named is given in *C. G. Gruner*, Zosimi *de Zythorum confectione* fragmentum. Solisb. 1814. 8.—*Schœll*, vii. 297 ss.

One discovery or invention of this dark period ought perhaps to be mentioned, that of the celebrated

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Greek Fire (feu Gregeois), the composition of which was so carefully kept a secret above 400 years. The recipe for making it is given in a work ascribed to *Marcus the Greek*, a Latin version of which in manuscript was found in the Royal Library of Paris, and from this the work was printed the same year, by *Laporte du Theil*, Par. 1804. 4.—*Schaell*, vii. 211. Cf. *Gibbon*, Dec. & Fall. &c. ch. lii.

§ 269.[t] We give the following references to collections of Greek writers on medicine and physics, before speaking of the authors separately.

H. Stephanus, Medicæ artis principes post Hippocratem et Galenum. Lat. Par. 1567. 2 vols. fol.—*Ant. Cocchi*, Græcorum Chirurgicorum libri &c. Flor. 1754. fol.—*Fernelius*, Medic. antiq. qui de. febribus scrips. collectio. Ven. 1594. fol.—*Haller*, Artis medicæ principes, Lat. (cur. *Vicatii*) Laus. 1784-87. 11 vols. 8. —*C. F. Matthæi*, Medicor. xxi vet. Græc. Mosc. 1808. 4.—*C. G. Kühn*, Opera med. Græc. quæ extant. Gr. & Lat. (commenced) Lpz. 1821. 8.—*C. G. Gruner's* Bibliothek der alten Aerzte in Uebersetzungen und Auszuegen. Lpz. 1780-82. 2 vols. 8.—Cf. P. I. § 23.

Franz, Scriptores physiognomoniæ veteres. Altenb. 1780. 8.—*J. G. Schneider*, Eclogæ physicæ e script. præcipue Græcis. Jen. 1801. 2 vols. 8. containing natural history and physics.

§ 270. *Hippocrates*, of Cos, a descendant of Æsculapius, flourished B. C. about 420. In philosophy he was a disciple of Heraclitus. He practised the medical art particularly in Thrace and Thessaly, and died at Larissa in the latter country. With uncommon acuteness of intellect he combined a rich variety of knowledge and experience, which was increased by travels, and which gave to his writings a value not limited to ancient times, but enduring even to the present day. Of the numerous works, that have been ascribed to him, many are spurious. Of those which are genuine, the *Aphorisms*, or brief medical principles and maxims, are the most generally known.

1. Besides the Ἀφορισμοί, the following works are by all acknowledged to be genuine; viz. the Ἐπιδήμια, *Epidemics*; Προγνωστικά, *Prognostics*, in 4 books; Περὶ διαίτης ὀξέων, *Of regimen in acute diseases*; Περὶ Ἀέρων, Ὑδάτων, Τοπων, *Of Air, Water and Climate*, a work of general interest; Περὶ τῶν ἐν κεφαλῇ Τρωμάτων, *Of wounds of the Head*; Περὶ Ἀγμῶν, *Of Fractures*. There are 12 or 13 others, which some of the critics receive, and a much larger number of pieces which all consider spurious.—*Schœll* (iii. 12 ss.) gives a view of the various opinions of the critics.

2. The best editions of his Works is that of *Fœsius* (*Fœs*) Gr. & Lat. Frankf. 1595. Genev. 1657. fol. to which belongs, as a glossary or lexicon, *Fœsii* Œconomia Hippocratis, Gen. 1662. fol.—More full is *R. Charterus* (*Chartier*), Par. 1679. 13 vols. fol. with *Galen*.—The Aphorisms have often been published separately; latest, Berl. 1822. 12. (a reimp. of *Bouillon*, Par. 1785, with the *Prognostics*).—Of Air, &c. *Coray*, Gr. & Fr. Par. 1800. 2 vols. 8. repr. 1816.—An ed. of *select works* was commenced by *De Mercy*, Gr. & Fr. 1815.

Translations; of *whole works*, Latin, that of *Fœs* ed. by *Pierer*, Altenb. 1806. 3 vols. 8.—German, *Grimm*, Alt. 1781-92. 4 vols. 8.—*Gruner* cited § 269.—English, *Clifton*, 1734.—French, *Gardeil*, Toul. 1801. 4 vols. 8.

§ 271. *Pedanius Dioscorides*, of Anazarbus, in Cilicia, flourished in the 1st century. He was a distinguished physician, and in various travels in Europe and Asia he studied the nature of plants, which he afterwards described for the benefit of pharmacy. We have from him a

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work, *Περὶ ὕλης ἰατρικῆς, de Materia medica*, in 5 books. Besides this there are ascribed to him a treatise on *Antidotes*, *Ἀλεξιφάρμακα*, in 2 books, and another *Περὶ ἐυπορίστων φαρμάκων, On medicines easily prepared;* but their genuineness is doubted.

1. It has been mentioned that Dioscorides was celebrated as a botanist (§ 267); for many centuries his work (de Mat. med.) above named was considered as a sort of oracle in Botany, although he treats of the subjects only in reference to medicine.—*Schœll*, V. 332.—*Sprengel*, Hist. rei herb. Amst. 1807. 8.
2. The latest and best edition of Dioscorides is that of *Saracenus* (*Sarrasin*), Gr. & Lat. Frankf. 1598. fol.—Respecting the curious manuscript of Diosc. see P. 1. § 107. 2.

§ 272. *Aretæus*, of Cappadocia, probably lived towards the close of the 1st century, at least later than Pliny the elder, and Dioscorides. He was one of the most distinguished of the Greek physicians, and left two works; one *Περὶ Αἰτιῶν καὶ Σημείων ὀξέων καὶ χρονίων παθῶν, On the Causes and Signs of acute and chronic diseases*, and the other, *On the Cure* of the same, *Περὶ Θεραπείας ὀξέων καὶ χρονίων παθῶν*. Both of them have come to us only in a mutilated state.

1. He is considered as the most faithful observer of facts after Hippocrates. His works are well written and may be termed truly classical.—*Schœll*, V. 344.
2. The best edition is that of *J. Wiggan*, Gr. & Lat. Oxf. 1723. fol.—Later, *H. Bœrhave*, Leyd. 1731. 1735. fol.—A German translation of both works by *F. O. Dewez*, Vienn. 1790. 1802. 2 vols. 8.

§ 273. *Claudius Galenus* was born at Pergamus in Asia, about A. D. 130. He traveled much, and repeatedly took his residence at Rome. He wrote not merely on medical topics, but also on subjects of philosophy, mathematics and grammar. Many of the writings ascribed to him are undoubtedly spurious, especially such as are extant only in Latin.

1. The name of Galen is justly associated with that of Hippocrates, as to these two, above all the ancients, the healing art is indebted. The time of his death is unknown. He was the confidential physician of the emperor Marcus Aurelius. Some of his works composed at Rome are said to have perished by the burning of his house; yet there are extant 82 treatises of established genuineness, besides 18 commentaries on Hippocrates and a number of fragments. In addition to these, there are 18 published under his name of doubtful genuineness, and a still larger number now acknowledged to be spurious, and many still in manuscript in the Libraries. Among the most interesting and important of his works are the following; *Περὶ ἀνατομικῶν Ἐγχειρήσεων, Of anatomical manipulations*, in 9 books (originally 15); *Περὶ χρείας τῶν ἐν ἀνθρώπου σώματι μορίων, On the use of the different parts of the human body*, in 17 books, regarded as his chef-d'œuvre, and containing a demonstration of divine wisdom and design; *Τέχνη ἰατρική, The healing Art*, cited also in the middle ages under the title of *Tegnum, Microtegnum* or *Michrotechnum*, a work which was adopted in all the schools and familiarity with it made a prerequisite for admission to practice; and *Θεραπευτικὴ μέθοδος, Therapeutics*, in 14 books, called in the middle ages, *Megalotechnum*. We may mention another work which is rather curious; entitled *Περὶ τῶν ἰδίων βιβλίων γραφή*, a systematic enumeration of *his own writings*, with incidents of his life, composed when advanced in age.—*Schœll*, V. 345 ss.
2. There have been many editions of Galen's works in Latin; *Schœll* speaks

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of 22.—There have been two of the *Greek text* alone; *Andre d' Asola*, (in ed. *Ald.*) Ven. 1525. 5 vols. fol.—*A. Cratander* (printer, ed. *Gemusæus*), Bas. 1538. 5 vols. fol.—There are two also of the Greek *with a Latin version; R. Chartier*, Par. 1679. 13 vols. fol. (cf. § 270. 2.) -Best, *K. G. Kuehn*, in the first vols. of the collection cited § 269.

We notice the following works, separately published; *That the best physician is also* a philosopher, *Coray*, Par. 1816, with a treatise of Hippocrates (§270. 2).—*Exhortation to study of the sciences, Willet*, Leyd. 1812. 8.—A German translation of the works of Galen, commenced by *Nœldecke*, Oldenb. 1805 (1st vol.). 8.

§ 274. *Aristotle* must not only have a place among the rhetoricians (§ 115) and the philosophers (§ 191), but also be ranked high among *naturalists*. He was the first to bring both physics and natural history into a scientific form. In these branches, he displayed fine powers of observation, with habits of close reasoning. Of his works pertaining to this department, we mention as the principal his *Φυσικὴ Ἀκρόασις*, a work on general physics, in 3 books, and the *History of Animals, Περὶ Ζώων ἱστορίας*, in 10 books. Some of the others ascribed to him, are not genuine, or at least did not come from him in their present form; as e. g. the treatise *Περὶ θαυμασίων Ἀκουσμάτων, On wonderful reports.*

These treatises are found in the editions of A's. works, cited § 191. 2.—Separately, the *History of Animals*, by *J. G. Schneider*, Gr. & Lat. 1811. 4 vols. 8. very satisfactory.—*Wonderful Reports*, by *J. Beckmann*, Goett. 1786. 4.—*Three* pieces pertaining to *sleep* and *dreams*, by *Becker*, Lpz. 1823. 8.———A German Translation of the Hist. of Animals, by *F. Strack*, Frankf. 1816. 8.

§ 275. *Theophrastus* also stands among the naturalists, as well as among the philosophers (§ 192). The works, which place him here, are principally the following; *Περὶ φυτῶν ἱστορίας, History of Plants*, in 10 books; *Περὶ φυτικῶν Αἰτιῶν, On the causes of Plants*, in 10 books, of which only 6 remain; *Περὶ λίθων, Of Stones.* We have also from him several other treatises, on *Winds, Fire, Odors, &c.*, and various fragments preserved in Photius.

Schneider's edition of the *whole works* (Cf. § 192. 2.) furnishes the best of *these parts*.—The latest ed. of the *Hist. of Plants*, is *Stackhouse*, Oxf. 1813. 8. handsome but not correct (*Fuhrmann*).

Translations; *Hist. of Plants*, German, by *Sprengel*, Alton. 1822. 8.—*Stones*, German, by *Schneider*, Freib. 1806. 8.—French, (anon.) Par. 1754. 8.—English, *J. Hill*, Lond. 1746. 1777. 8.

§ 276. *Antigonus*, of Carystus, in the island Eubœa, lived about B. C. 284, under Ptolemy Philadelphus. He compiled, from the works of other naturalists, his *Ἱστοριῶν παραδόξων συναγωγή, Collection of marvelous things.* It consists of 189 sections, containing particularly an account of animals. The last 62 sections are the most important, being drawn from authors that are lost.

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This work was first published by *Xylander (Holzmann)*, Bas. 1568. 8.—Another ed. by *Meursius* Leyd. 1619. 4.—Best, by *J. Beckmann*, 1791. 4.

§ 277. *Ælianus* has been named among the historians (§ 252). But we have a work from him, belonging to this place, on the *peculiarities of animals*, *Περὶ ζώων ἰδιότητος*, in 17 books. It is chiefly a compilation from earlier writers, particularly Aristotle. The additions by Ælian are mostly of a fabulous character.

1. It is given in the editions of his *works*, cited § 252. 2.—Separately, *Abr. Gronov*, Lond. 1744. 2 vols. 4.—Best, *Schneider*, Lpz. 1784. 8.
2. The compilation of *Apollonius Dyscolus*, styled *Wonderful Histories* (cf. § 135), might be ranked in this department. But it is of little value.—*Schæll*, V. 379.

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§ 278. Before leaving the history of Greek Literature, we ought to remark, that we find in the Greek language *two* classes of writings, which have not been noticed in the preceding glance, and which ought not to be overlooked, although they are not commonly included in the range of classical studies.

The *first* of the classes, to which we here refer, comprises those writings, which may perhaps properly be termed *Hebrew-Grecian*; being published in the language of the Greeks, but of a Hebrew origin and character. These are the Septuagint version, and the Greek Apocrypha, of the Old Testament. These writings breathe a moral spirit quite at variance with that of pagan literature, and it cannot be doubted, that they exerted some influence, when made known to the scholars of Alexandria. Indeed it has been thought, that their influence is apparent in the style of some of the pagan writers of the age (Cf. § 68. 3).

The most marvelous stories have been reported as to the manner, in which the proper literature of the Hebrews, composed of their *Canonical Books* and called by us the *Old Testament*, was first presented to the Greeks in their native tongue. The true account is, probably, that the Jews of Alexandria, who had lost the use of their national language, procured for their own benefit a Greek translation of these Books, in the reign of Ptolemy Philadelphus, B. C. about 280. This translation received the sanction of their Sanhedrim, consisting like that at Jerusalem, of 70 or 72 members, and was from this circumstance called the Septuagint. This version enjoyed a high reputation both among Greeks and Jews for many years, but in some of the most interesting parts it fell far short of the spirit and force of the original, and attempts were made at a later period to give to the Grecian reader, in a more elegant dress, this body of sacred history and poetry.

For an account of the Septuagint, and of other Greek versions, we refer to *Horne's Introd. to Crit. Study of the Scriptures*, P. I. Ch. V. Sect. 1. § 2.

§ 279. The books termed the *Apocrypha* (*ἀπόκρυφα*) were originally written, some of them in the Greek, but most of them in the Hebrew or Chaldee. They were all, or nearly all, composed before the Christian era.

Several of the pieces contain *authentic narratives* of events, and are highly valuable in supplying the historical deficiencies of the canonical books and illustrating the circumstances of the age to which they refer. A larger number must be viewed as mere *historical fictions*, having perhaps their foundation in matters of fact, but embellished according to the fancy of the author, often ingenious and amusing; yet framed wholly for moral and religious purposes. Some of the books are more purely and directly didactic in character, consisting of proverbial reflections and maxims of prudence and wisdom. 'The song of the three children' is the only piece in the collection, which can be justly called poetical; in form and structure it almost exactly resembles the Psalms of David.

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What interest these apochryphal writings excited, or to what extent they were circulated among the Greek literati, it may be impossible now to determine; but it is manifest from the reply of Josephus to the attack of Apion, that about the commencement of the Christian era, the antiquities and historical records of the Jews had become interesting subjects of inquiry among pagan scholars. At first the Greeks very generally looked upon the Jews with profound contempt, classing them without distinction under the leveling epithet of barbarians. Occasionally they honored them with a tribute of derision for their proud claims as a nation favored of heaven, and their bigoted adherence to a set of burthensome ceremonies. But at length the Greeks became more acquainted with their sacred books, and conversion from paganism to Judaism was not an uncommon occurrence. Synagogues, composed in great part of proselytes, existed in many of the Grecian cities, at the beginning of the Christian era.

On the writings classed under the Apocrypha of the Old Testament, see *J. A. Fabricius*, Codex Pseudepigraphus Veteris Testamenti. Hamb. 1723. 2. vols. 8.—*Horne*, Intr. &c. cited § 278.—Cf. P. I. § 6.

§ 280. The *other* class, to which we alluded (§ 277), comprehends the numerous writings from Christian authors. After the time of Christ, there began to appear, in both the Greek and Roman tongues, works totally different in their whole spirit and character from all that is found in pagan literature. In the notices already given of Greek authors, a few names of professed believers in Christ are found; but they have been presented only as their works related to the subjects strictly included in the compass of profane studies. Independent of all such works, there was a body of *Christian literature*, which deserves our notice here, and which in fact offers a spacious and most interesting field of observation. Our limits confine us to a glance at the Christian writings in the Greek language before or during the time of Constantine.

§ 281. The first object, which appears as we enter this field, is the collection of sacred writings contained in the New Testament. These, considered in a literary point of view, may be classified under the *three* heads of historical, epistolary and prophetical composition.

Four of the *five* pieces, which are *historical*, illustrate the life, death and character of the great Founder of the religion, while the fifth relates the circumstances of his followers for some time after his death, and details the labors particularly of one apostle. They are written in a style of the most affecting simplicity, and contain a historical and biographical narrative, which, in whatever light it is considered, is altogether without a parallel, in the literature of the whole world.

The *epistolary* part consists of letters from five of the first teachers, directed to companies of believers in the christian faith united together in churches or to individual converts. These letters must of course be accommodated to the specific object of each, and contain many allusions to the peculiar wants and circumstances of the times. But they were intended for general instruction, and present it in almost every variety of form, in which it can be offered to the mind and heart of man; in rigid demonstration of truth; in clear exposure of error; in strong warnings against impurity of life; in warm encouragements to active goodness and benevolence; all urged with sanctions drawn from the sublime realities of a future eternal existence.

One piece only is considered as *prophetical*, styled the Revelation. It was composed last of the whole collection, and is marked by many striking peculiarities. There is one trait in its style specially remarkable, to which there is nothing similar in any department of pagan literature, the singular use of symbolical language. This peculiar language was chiefly derived from the Hebrew prophets, by whom it seems to have been employed as essential to the prophetical style. It throws an air of mystery over the composition, but at the same time imparts to it an overwhelming majesty and sublimity. The grand and simple object of this beautiful vision of the venerable exile at Patmos seems to have been to show forth the hastening overthrow of Judaism and Gentilism, the future general triumphs of Christianity on earth, and the final rewards of its disciples in Heaven.

For whatever pertains to the editions of the New Testament, its interpretation and kindred topics, we must refer to the work of *Horne* already cited.

§ 282. It would be impious sacrilege to speak of the writings just named only as a part of the general mass of literary productions. It must not be forgotten

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that they constitute, taken in connection with the sacred books of the Jews, a series of authentic communications from God to man; they are, if the expression can be allowed, the *second volume* of *divine inspiration*. There is irresistible evidence, that they are from the pens of men, who wrote as they were moved by the Holy Ghost, and contain the infallible rule of faith and practice for us as the intelligent moral subjects of the Great Ruler of the Universe. By the principles of these books we are each to be tried at the day of final judgment, and each to receive his eternal retribution. It is only by giving earnest heed to these books, that we can cleanse our ways from sin, or obtain part in the life and immortality, which they and they alone have brought to light. 'The law of the Lord is perfect, converting the soul.'

Yet these writings should be noticed as included among those mental productions of antiquity, which are presented to us in the language of the Greeks, especially as the literary importance and influence of the New Testament has been too generally overlooked. It is often interesting to the scholar to consider, how the writings of a distinguished individual, a Homer, a Plato, an Aristotle or a Bacon, have given a cast to the general mind through distant ages; how a single production has affected the thoughts and feelings, and modified the whole character, of many successive generations. Viewed in this light, no work of human genius suggests so interesting a train of reflections as the inspired writings of Christianity. No work or class of works has operated so powerfully or so extensively on the human mind, none has effected so much in arousing the latant energies of intellect, in preparing it to put forth splendid and successful efforts in the varied departments of science and literature. Cf. P. I. § 83

§ 283. The writings, which next fall under our notice following the order of time, are those which are ascribed to the *Apostolical Fathers*. Barnabas, Clemens Romanus, Hermas, Polycarp and Ignatius are included under this denomination.

Barnabas was a native of the island of Cyprus, was educated at Jerusalem in the school of Gamaliel, and was for some time a companion of the Apostle Paul. The *letter* extant under his name is chiefly an argument addressed to the Jews, showing that the Mosaic law had been abolished by Christ, and a purely spiritual service substituted instead of their ceremonial rites and sacrifices.

The work lett by Hermas, is styled *Pastor* or Shepherd, consisting of three Parts, viz. 12 commands, 12 similitudes, and 4 visions. The commands are so many practical positions or principles laid down and illustrated. The visions and similitudes are fanciful and puerile in the extreme, and little worthy of attention except as they indicate the great sincerity and piety of the author.

The only genuine remains of Clement of Rome are *two epistles to the Corinthians*, and concerning the second of these there is reason to doubt. They are altogether of a practical character, exhorting the Corinthians to cultivate the Christian virtues and to manifest in their deportment the superior excellence of the Christian faith. Clement enjoyed distinguished reputation and on this account several works by later writers were ascribed to him in order to give them currency, as the *Apostolic Canons*, the *Apostolic Constitutions*, the *Recognitions*, and the *Clementines*. These works, although spurious, afford much useful and curious information respecting the state of Christian society, opinions and views in the period to which they belong.

Polycarp and Ignatius are both remembered as venerable and heroic martyrs. The former at the age of more than eighty years died at Smyrna, bound to the stake; the latter, at about the same age, was devoured by lions in the Amphitheatre at Rome.

The only fragment of Polycarp is an *epistle to the Philippians*, applauding their faith, enforcing the doctrine of the resurrection, giving precepts to the different classes in the church, and warning its members against errors in belief and sins in practice.

A large number of *epistles* are extant ascribed to Ignatius. Only *seven* of them are considered as genuine; one of them was a letter of christian friendship to Polycarp, and the others were pastoral addresses to different churches written after he commenced his fatal journey from Antioch to Rome, a prisoner of the Emperor Trajan.

These various remains of the Apostolical Fathers were held in high estimation by primitive christians. Some of them were occasionally read with the Holy Scriptures in the religious assemblies on the Sabbath.

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The best edition of the writings of the Apostolic Fathers is that of *J. B. Cotelerius* (as emended by *J. Clericus*) Gr. & Lat. Amst. 1724. 2 vols. fol.—An English translation was published by *Abp. Wake*. Reprinted, Lond. 1817.—An account of their lives may be found in *Cave's* History of the Primitive Fathers, Lond. 1677. fol.—See also *Mosheim*, translated by *Murdock*, New-Haven, 1832. 3 vols. 8. 1st vol. p. 99.

§ 284. In the 2d and 3d centuries, as was perfectly natural, there appeared a number of *spurious productions*, which claimed to be from the Apostolical Fathers and others, who had been active in the introduction and first promulgation of Christianity. Many of these were undoubtedly written with the best intentions, and perhaps were understood by their first readers as asserting a fictitious origin not expected to be believed or allowed, according to a law which has existed in the republic of letters from time immemorial.

Among the fabrications alluded to we must rank the *Apostles' Creed*, a beautiful little summary of doctrine, which is still regarded with great respect. To the same class belong the books styled the *Revelation* and *the Preaching of St. Peter*, the latter of which contains, together with some interesting matter, many ridiculous statements and anecdotes. A still bolder fiction is found in the two *Edessan Epistles*, which purport to be a letter from Abgarus king of Edessa sent to Jesus Christ, and the answer returned to him by the Saviour. The story is briefly, that Abgarus in a dangerous sickness wrote to implore relief, and that Christ sent back a gracious reply, accompanied with a present of his picture. Besides pieces of this description, there were several professed *biographies of the Saviour*, crowded with the most puerile superstitions and absurdities, but in some instances exhibiting the marks of a lively and truly poetical imagination.

The collection of writings termed the *Apocryphal Testament* is composed of such productions as have just been mentioned; productions perfectly consonant to the circumstances of the age and the character of the times; when the Saviour and the Apostles had been so long departed, that their lives and actions might be embellished by exaggeration and fiction, and the reading class among Christians had become so numerous, and the general curiosity so awakened, as to create an increased demand for writings relating to their common faith and the history of their Founder and his companions.

Many of these works have perished. Those extant were collected and published by *J. A. Fabricius*, in his *Codex Apocryphus Novi Testamenti*, Hamb. 1719-43. 2 vols. 8.—An apocryphal book, purporting to be the *Acts of the Apostle Thomas*, was lately discovered at Paris, and was published by *Jo. Car. Thilo*, (Thomæ Apostoli Acta) Lpz. 1823. 8.—An English translation of most of these productions was published, entitled *The Apocryphal New Testament*, &c. Lond. 1820. 8.—Cf. *Horne*, before cited, Vol. I. Appendix No. V.

§ 285. The works, which have thus far been noticed, proceeded chiefly from men comparatively illiterate. But in the 2d century, and still more so in the 3d, Christians could rank among their advocates and writers many distinguished scholars and philosophers, particularly of the Greeks. Very early, however, arose two opposite opinions respecting the importance of human attainments. A considerable class of Christians utterly disapproved of the study of science and philosophy, as useless and inconsistent with the design of Christianity. Another class warmly advocated such study as perfectly proper and highly useful, especially to those who aspired to be public teachers of religion. The latter opinion gradually gained the ascendency, and the sciences, which had been taught in the pagan schools, were at length to a considerable extent introduced into the Christian seminaries. (Cf. P. I. § 83.) But *philosophy* constituted the principal study thus derived, and nearly all the Christian writers, who remain to be noticed in the glance we are now taking, will come under the general name of philosophers. None of them wrote treatises expressly philosophical; but many of them were philosophers by profession before they were converted to Christianity and afterwards continued the same pursuits, while all of them studied more or less the pagan systems, and employed the doctrines of philosophy in whatever they wrote in support of their own religion.

The Fathers down to Origen have been termed *Platonizing*, because they generally preferred the system of Plato and adopted many of his views. Justin Martyr and Irenæus were the more distinguished of this class. Origen and most of the early Greek Fathers after him have been termed *Eclectic*, because they embraced the system of Ammonius, to which we have already alluded (§ 181). Some of the Fathers were partial to the doctrines of other sects particularly the Stoics; but the Eclectic philosophy became altogether the most popular among

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Christians as well as pagans. The views of the Fathers were, however, in many points peculiar to themselves and formed what might be called a *Christian philosophy*. (*Schœll*, L. v. Ch. 68.) The productions of the writers, whose philosophical studies and partialities have thus been hinted at, may be classed under the several heads of Biblical, Controversial, Doctrinal, Historical, and Homiletical writings.

§ 286. The early Christians attached great importance to *Biblical* studies. The writings of both the Old and New Testament they endeavored not only to explain to their children and to those who attended their public assemblies, but also to circulate among all the heathen around them. For this purpose, *versions* were very early made into several of the different languages then spoken. Much care and labor were expended also in collecting various copies, in correcting the versions in use, and publishing more perfect editions. Many of the Fathers engaged in these efforts with ardor, but the palm of preeminent zeal and diligence belongs to Origen; his Polyglot, usually called the *Hexapla*, has been considered one of the most astonishing monuments of philological industry, and the loss of it is still deeply lamented by every sacred interpreter.

Harmonies of the gospels were likewise among the biblical compositions of the age; that of Tatian, about the middle of the 2d century, is the earliest on record; it was called *Τὸ διὰ τεσσάρων*, or *Μονοτεσσαρον*.—But the most important and numerous productions of this general class were *Commentaries*. In the 2d century Theophilus of Antioch wrote on the Gospels, Clemens Alexandrinus on the Epistles, Justin Martyr on the Apocalypse. In the 3d century we find among the commentators, Hippolytus, Gregory Thaumaturgus, and Origen, the most prolific and most distinguished of them all. These authors understood but very imperfectly the true principles of interpretation. Justin Martyr adopted the Jewish idea of a double meaning belonging to one and the same passage, and made a constant endeavor in his expositions to ascertain a *hidden* and *remote* sense, in addition to the *literal*. The same principle was embraced by Origen, who incorporated it with notions borrowed from the allegorizing Platonists, and spread it out into a system, which soon led its founder and his followers into endless labyrinths of mystical extravagance.

Respecting the early versions, consult *Horne's* Introd. P. I. Ch. v. Sect. 1. § 3, 4.—*Gerard's* Institutes of Bibl. Crit. Bost. 1823. 8. ch. iv. §§ 4, 5, 6.—An account of Origen's Hexapla is given by *Horne*, Vol. ii. p. 171. Cf. *Stuart*, Dissertations on studying the Orig. Languages of the Bible, Note C.—On the early harmonists and commentators, *Horne*, ii. p. 478, 741.

§ 287. The *Controversial* writings of the early Greek Christians constitute an interesting part of their literature. They consist of books designed either for heretics, or for Jews, or for pagan Gentiles.

The errors of the various classes of heretics and schismatics were opposed by a great number of writers whose books are lost; but the five books of Irenæus, in which he examines and refutes the doctrines of the whole body of them, are still extant, partly in the original Greek and partly in a Latin version. The chief work from the Greek fathers in controversy with the Jews, which now remains, is the curious dialogue of Justin Martyr with Trypho Judæus, although Serapion of Antioch and other Christian doctors wrote particular treatises against them. The polemical writings intended for Gentile readers were chiefly *apologies* for Christians or *exhortations* to pagans; great numbers of which were composed before the time of Constantine. The most distinguished authors were Justin Martyn, Tatian, Clemens Alexandrinus, Athenagoras, and Theophilus of Antioch. But the Fathers were also called upon to answer particular attacks upon Christianity made by heathen authors; Origen published a triumphant reply to Celsus, Methodius to Porphyry, and Eusebius to Hierocles and Philostratus (§ 254).

In these compositions they exposed the unsatisfactory and contradictory doctrines of the Greek philosophy, demonstrated the vastly superior nature of the Christian religion, and defended its disciples from the numerous aspersions cast upon their character; thus they contributed much to promote that mighty change, which ultimately took place in the complete extirpation of the old mythology and establishment of the Christian faith.

The best editions of Irenæus are those of *J. E. Grabe*, Oxf. 1702. fol. and *Ren. Massuet*, Par. 1710. fol.—Of the dialogue of Justin a good edition is that of *S. Jebb*, Lond, 1719. 8. with his Apolo-

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gies. It is given in the edition of his works by *P. Maranus* (Maran) Par. 1742. fol. also in *F. Oberthuer*, Opera Patrum Græc. (Gr. & Lat.) Wurtzb. 1777. ss. 34 vols. 8.—The two apologies in English by *W. Reeve*, Lond. 1707. 2 vols. 8.—Tatian, by *Worth*, Gr. & Lat. Oxf. 1700. 8.—Athenagoras, by *E. Dechaire*, Gr. & Lat. Oxf. 1706. 8.—Clemens Alexandrinus, by *J. Potter*, Gr. & Lat. Lond. 1715. 2 vols. fol.—Theophilus, by *J. Chr. Wolf*, Gr. & Lat. Hamb. 1724. 8.—We may also refer to the work entitled *Sanctorum Patrum Opera polemica* de veritatis Rel. Christ contra Gentiles et Judæos, Wurtzb. 1778. 4 vols. 8.—Cf. *Murdock's* Mosheim, Vol. I. 144.

§ 288. The chief *Historical* writer among the Christian authors, who come under notice in the period before us, was Eusebius. He lived in the time of Constantine, was one of the most accomplished scholars of the age, and left enduring monuments of his learning and diligence in different departments of study. His *Universal History* has already been mentioned as falling within the circle of classical literature (§ 239). It was written, however, for the purpose of confirming the historical books of the Old Testament, and is a very valuable help and guide in the perplexing labyrinths of ancient chronology. The Greek text is lost; but we possess a Latin translation by Jerome, and also an Armenian version (cf. § 236) as old as the 5th century. His *Ecclesiastical History*, Ἐκκλησιαστικὴ Ἱστορία, is justly ranked among the most valuable remains of Christian antiquity, being our principal source of information respecting the affairs of the church in the first centuries. It consists of 10 books, and extends from the origin of Christianity to A. D. 324. His *Life of Constantine*, in 4 books, although abounding with eulogium, is yet of much value. One of his greatest works is that entitled Εὐαγγελικῆς ἀποδείξεως προπαρασκευή, *Præparatio Evangelica*, in 15 books. Its object is to show, how vastly superior the Gospel is to all the pagan systems. The work styled Εὐαγγελικὴ ἀπόδειξις, *Demonstratio Evangelica*, is also celebrated, as containing the proofs of the credibility and authority of the Christian religion. It consisted of 20 books, of which only 10 are preserved. Both these works might perhaps be ranked among the controversial writings, to which we have alluded.

The best edition of the Universal History is that of *Mai & Zohrab*, Ven. 1818. 4.—Ecclesiastical History, *Reading*, Gr. & Lat. Camb. 1720. 3 vols. fol.—An English translation was published, Lond. 1683. fol.—A recent one was published at Philadelphia, entitled *The Ecclesiastical History of Eusebius Pamphilus*, Translated from the original by the Rev. *C. F. Cruse*, A. M. Assistant Professor in the University of Pennsylvania, 1838. 8.—Præp. Evangelica, *Vigerus*, Gr. & Lat. Par. 1628. fol. reprinted, Lpz. 1688.—Demons. Evang. *Vigerus*, Gr. & Lat. Par. 1628. repr. Lps. 1688. —See *Schall*, Hist. Litt. Gr. vii. 8.

§ 289. A few *Doctrinal* treatises made their appearance as early as the second century, but there seems to have been nothing like an attempt at systematic theology until the third, when Origen published his *four books of Elements or first principles*, Περὶ Ἀρχῶν, illustrating the doctrines of the gospel after a philosophical manner. Other works of a similar character soon followed, and essays and discussions altogether too numerous to be mentioned, on various points of faith and practice, of theology and of morals, were given to the church.

The name of Athanasius must not here be passed in silence; he has justly been pronounced one of the greatest men of whom the church can boast. 'His life, his struggles, his genius,' says an elegant French writer (*Villemain*), 'did more for the advancement of Christianity than all the power of Constantine. Trained, as it were, in the midst of religious dissensions, renowned while young in the Council of Nice, chosen patriarch of Alexandria by the suffrage of an enthusiastic people, exiled by Constantine, proscribed by Constance, persecuted by Julian, threatened with death under Valens, he ended his life in the patriachal chair, from which he had repeatedly been driven. The writings of such a man, it is easily seen, are not the works of a mere theologian. If he often contended on points of deep obscurity, his aim was to establish that religious unity, of which he well understood the value and the power.' The chief theme of his doctrinal discussions was the subject of the Trinity, on which he most vigorously opposed the notions of Arius. The celebrated compend or formula of Christian doctrine, long ascribed to him, and still usually called the *Athanasian Creed*, 'is now generally allowed not to have been his, but to have been deduced from his works.'

The Greek text of Origen's *First Principles* is chiefly lost; we have a Latin version made by Rufinus in the 4th century. The best edition of Origen's *Works*, is that of (the Benedictines *Charles & Charles Vincent*) *De la Rue*, Par. 1733-59. 4 vols. fol. reprinted by *Oberthuer*, Wuertzb. 1780. 15 vols. 8.

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The best edition of the works of Athanasius is that of *Bern. de Monte-Fulconis (Montfaucon)* Gr. & Lat. Par. 1698. 2 vols. fol.—Some pieces (*opuscula*), not contained in this, are given in the 2 I vol. of *Montfaucon's* Biblioth. Patr. Græc. Par. 1706.—Cf. *Harles*, Int. in Hist. Ling. Gr. Vol. iii. p. 225.—*Villemain*, as cited § 282.

§ 290. The last class of writings mentioned, as included in the Christian literature of these early ages, was the *Homiletical*. The Homily of the primitive church held nearly that place in the public worship, which the sermon does at the present day; it was the address of the religious teacher to the audience assembled, and intended for their instruction and improvement. But it differed widely in its character from the modern sermon. It was neither a labored discussion of a single subject, nor a critical interpretation and illustration of a single text; but a rapid exposition of a whole context, or a full chapter or even a larger portion of scripture, combining in a manner quite irregular and accidental the most various matter, doctrinal, philosophical, critical and practical.

The eloquence of the pulpit, contemplated in its origin, progress and effects, presents truly one of the most interesting topics of study in the whole history of the human mind. The subject, however, comes before us in this place only so far as relates to the remains of sacred oratory, which exist in the language of the Greeks. These, it is much to be regretted, are comparatively few until after the time of Constantine. Nearly every one of the authors, who have been named, was a preacher or sacred orator. The great business of the Apostles was to address their fellow men on the sublime truths of religion, and the momentous interests of eternity. The apostolical Fathers were also chiefly employed in the same duty. The other writers mentioned were public religious teachers. Yet of the actual addresses of so many speakers, we have scarcely any full and fair specimens, until we reach Origen. Their other writings, however, afford us some aid in judging of their oratory. The apostles imitated the simple and powerful manner of the Redeemer himself, who spake as never man spake. They practised an easy, artless, moving eloquence, warm-hearted and pungent, which was astonishingly efficacious to convince and to reform. The apostolical Fathers and their contemporaries generally followed the same natural, unstudied, unostentatious method of speaking. But an unfortunate change in taste soon made its appearance. The writings of the Platonizing Fathers, of whom Justin may be taken as a representative, furnish plain evidence that in their public discourses they indulged to a melancholy extent in feeble reasonings and frivolous allegories, in erroneous and even puerile and ridiculous applications of scripture. The oratory of Justin was strikingly marked by these faults, but was nevertheless flowing and persuasive in its character.

On the preaching of the first centuries, see *Bernh. Eschenburg*, Versuch einer Geschichte der offentlichen Religionsvortrage in der griech. und lat. Kirche. Jen. 1785. 8.—*M. G. Hanoch*, Abbildung der Predigten im ersten Christenthum. Frankf. 1795. 8.

§ 291. The principal genuine homiletical remains of the period under notice are from the hand of Origen, who has already been mentioned as a writer of extensive acquirements and extraordinary abilities. The homilies of Origen exhibit as one of their most prominent characteristics the disposition for allegory and mystery, for which he was so much distinguished as an interpreter of scripture. Interpretation or exposition still continued to be the essence of preaching. The speaker proceeded from clause to clause of the passage before him, offering miscellaneous observations and reflections as he advanced. This was the manner of Origen. His explanations were more full and diffuse than those of earlier speakers, with more of studied oratory, and a freer use of human erudition. He had prepared himself for the highest duties of a sacred orator by cultivating a thorough acquaintance with the Jewish and Christian scriptures, with the languages important to a biblical interpreter, and with the literature, philosophy and arts both of the Greeks and Romans. He possessed less ardor of religious feeling than some others of the same age, but maintained a character of uncommon courage, independence and decision, so as to be entitled to the name which was sometimes applied to him, *the man of adamant* (ἀδαμάντινος). Had he not been misguided by a lively and fertile imagination, he would have secured a much higher place in the annals of sacred eloquence.

The best edition of Origen's works has been named, § 289.—For a good account of Origen, see *Murdock's* Mosheim, Vol. I. p. 201.

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§ 292. Although confined by our plan and limits to the Christian writers before the death of Constantine, we cannot forbear while speaking of the early sacred eloquence, to mention the names of two or three, who lived at the close of the 4th century, and who were highly distinguished as scholars and orators. We refer especially to *Gregory Nazianzen*, *Basil* the Great, and *Chrysostom*.

The published works of *Gregory* consist of about 50 orations or sermons, with a large number of epistles and small poems. As an orator he exhibits a fertile imagination united with much strength and grandeur, but is charged with indulging in false ornament and as deficient in method.—*Basil* was a contemporary, fellow-student, and intimate friend of Gregory. He was a pupil of the rhetorician Libanius (§ 128) at Constantinople. His education was completed at Athens, where Gregory and Julian the apostate were his companions in study. Among his numerous works are nearly a hundred discourses and homilies. He is esteemed a fine scholar, an elegant writer, and a good reasoner.—But both Gregory and Basil were wholly surpassed in eloquence by *John Chrysostom*, who was born at Antioch, A. D. 354, and was in early life distinguished for his genius, literary acquirements and piety, and in the year 398 was made patriarch of Constantinople. His works include above 300 discourses and orations, and above 600 homilies, beside numerous letters and treatises. 'For overpowering popular eloquence, *Chrysostom* had no equal among the fathers. His discourses show an inexhaustible richness of thought and illustration, of vivid conception, and striking imagery. His style is elevated, yet natural and clear. He transfuses his own glowing thoughts and emotions into all his hearers seemingly without effort, and without the power of resistance. Yet he is sometimes too florid, he uses some false ornaments, he accumulates metaphors, and carries both his views and his figures too far.' (*Murdock.*)

The best edition of Gregory *of Nazianzus* is that of *Billius*, Gr. & Lat. Par. 1630. 2 vols. fol. A better edition commenced by the Benedictines; yet only 1st vol. executed, by *Clemencet*, Gr. & Lat. Par. 1778. fol.—Basil, that of *J. Garnier*, Gr. & Lat. Par. 1721-30. 3 vols. fol.—Chrysostom, *Montfaucon*, Gr. & Lat. Par. 1718-38, 13 vols. fol. reprinted, Ven. 1755.—See a very interesting account of these orators in an Essay *De l'Eloquence Chretienne dans le quatrieme Siecle*, by *Villemain*, in his *Nouveaux Melanges* &c. Par. 1827. 8.

There have been English Translations of some portions of these authors. *H. S. Boyd*, Select passages from Gregory Nazianzen, St. Basil and St. Chrysostom, Lond. 1810. 8.—*H. S. Boyd*, Select Poems of Synesius and Gregory Nazianzen. Lond. 1814. 12. 'The *Poems* of Gregory, though principally the productions of his last years, betray nothing of the decay of either intellect or imagination; they abound with the fire of genius and the vigor of youth; without the aid of pagan machinery, the imagery is bold, the expressions strong, and the thoughts frequently mounting to the sublime.'—*W. Barker*, St. Basil the Great his Exhortations to his kinsmen to the Studie of the Scriptures. Lond. 1557. 8.—'An Homelye of Basilius Magnus, howe younge men oughte to reade Poetes and Oratours. Translated out of the Greke, Anno MDLVII. 8vo, Lond. J. Cawood.' [The original Greek of this treatise or discourse (cf. P. I. § 83) was published by *J. Potter* (with the Lat. version of *Grotius*) Oxf. 1694. 8. republ. by *Mai*, Frankf. 1714. 4. A good edition of the text alone is *F. G. Sturz*, Gera, 1797. 8.]—*J. Evelyn*, Chrysostom's Golden Book on the Education of Children. Lond. 1659. 12.—*H. Holder*, Chrysostom on the Priesthood. Lond. 1728. 8. The same treatise translated also by *J. Bunce*, Lond. 1759. 8. and recently by *H. M. Mason* (Rector of St. John's church Fayetteville, N. C.), Phil. 1826.

For brief, but very satisfactory notices of all the principal early christian authors, or Fathers of the Church, both Greek and Latin, we refer to the notes of *Dr. Murdock's* Translation of Mosheim.—For an analysis of their works, *Adam Clarke*, Succession of Sacred Literature in a chronological arrangement &c. to A. D. 1300. Lond. 1830-32. 2 vols. 8.—The following works are ranked among the authorities on this subject. *J. G. Walchii*, Bibliotheca Patristica. Jen. 1770. 8.—*Ant. Gallandius*, Biblioth. gr. & lat. vet. Patr. Ven 1778. in fol.—*Christ. Fried. Roesler*, Biblioth. der Kirchenvæter, Lps. 1776-85. in 8.—We may add *L'Abbe Trioalet*, Bibliotheque Portative des Peres de l'Eglise, qui l'histoire abregee de leurs vies, l'analyse de leurs principaux ecrits, &c. Par. 1754-62. 9 vols. 8.—New ed. 1787. 8 vols. 8. —A work more extensive was commenced in 1821, *Bibliotheque Choisie des Peres l'Eglise*, by *Guillon*, Par. 1821, to consist of 25 vols. 8.—Latin versions of many of the Fathers mentioned in the preceding glance, with the works of later writers, are found in *De la Bigne* Maxima Biblioth. Vet. Patr. (ed. by *Despont*) Lugd. 1677. 27 vols. fol.

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ADVERTISEMENT TO THE READER.

It was the intention of the translator to present the History of the Roman Literature in the same form with that of the Greek, with similar additions to the original work. The reason why this intention was not executed is the following. When the work was advanced in the printing into the portion occupied with Greek Literature, the translator received a letter from the Rev. C. F. Crusé, lately a Professor in the University of Pennsylvania, written in very courteous language, but stating that he had just seen the announcement of the Translation of Eschenburg then in press, that he had himself three or four years previously actually translated the work, and had announced, through the Newspapers, his intention to publish the same.

On a statement of facts, however, Mr. Crusé was perfectly satisfied, that there was not the slightest occasion for complaint against the translator or publishers of the present work, who had been entirely ignorant of his labors and designs. But, under all the circumstances of the case, it was thought desirable to unite with that gentleman in an arrangement, which should be mutually satisfactory, and which might, in the end, render the work itself more extensively useful. By this arrangement, it was the understanding that the *translation of Mr Crusé* would be used in the part of the work, which treats of the Roman or Latin Authors. Accordingly this has been done. Although the translation by no means requires any apology, it is due to Mr. Crusé (who is already known to the public as author of a Translation of the *Ecclesiastical History of Eusebius*) to state that he had no opportunity to revise his manuscript. It is also proper to add, that probably, had circumstances allowed him finally to prepare the work as a whole for publication, he would have introduced a notice of the editions and of other helps to the student, as far at least as contained in the original German of Eschenburg.

The translator of the rest of the work has made no additions to the manuscript of Mr. Crusé, except what is included under § 296, and the occasional references to other parts of the Book.

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ROMAN LITERATURE.

I.—Preliminary.

§ 293. Next to the Greeks the Romans deserve an honorable rank in the literary history of antiquity, and this nation is no less remarkable for its scientific than for its political enterprise. The first periods, however, of their republic were too much engrossed by war, and the prevailing taste in those times was too much for conquest and the spread of their power, to allow any considerable leisure and patronage to the arts of peace. Subsequently, however, when security, power and opulence had become the fruit of these wars, and the Romans themselves had been led by their conquests of foreign countries to a nearer acquaintance with the sciences and arts then existing; when, particularly, by these occasions they began to have more intercourse with the Greeks and became more extensively acquainted with Grecian productions of taste and art, then also they imbibed a love for the sciences, cultivated their language with greater care, imitated the best writers of Greece with a happy success and peculiar talents, and then presented master-productions of eloquence, poetry, history and philosophy. The last periods of the republic, and the reigns of the first emperors, especially of Augustus, were the most flourishing period of Roman Literature and Art, which, however, afterwards gradually fell into a total decline under the withering influence of tyranny, of luxury and moral corruption.

See the following works; Considerations sur l'Origine et le Progres des belles Lettres chez les Rom. &c. par *l'Abbe le Moine.—Meiner's* History of the fall of morals, sciences and language of the Romans. —Cf. P. I. §§ 121, 128.

§ 294. The study therefore of the Roman language and an acquaintance with the best of its authors must unquestionably be attend-

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ed with multiplied advantages; and both are so much the more indispensable to the learned of every class, since even in modern times this language has been made the most general means of disseminating literary knowledge and research, making it a general medium of written communication in the republic of letters.

Properly speaking the Latin and Roman languages are not the same. The former was spoken in Latium, between the Tiber and the Liris, until the abolition of the regal government in Rome, and in this dialect were the laws of the twelve tables written; this was introduced there after the abovementioned period; and with regard to its dialects it was distinguished into the *sermonem rusticum*, *urbanum* and *peregrinum*. The first of these prevailed in the country, the second in the city, and the third in the conquered provinces.—Comp. *Cic.* de Orat. III. 10–14.—Cf. P. I. § 114.

§ 295. *Four ages* are usually assigned to the Latin language, which are also epochs of Roman literature, and which in reference to their relative value are denominated from four metals. The *golden* age continued from the second Punic war until the death of Augustus; the *silver*, from that period until the death of Trajan; the *brazen*, from this time until the destruction of Rome by the Goths; and the *iron*, during the whole of the middle ages, until the restoration of Letters. Others, according to another analogy, distinguish these periods into the infancy, youth, manhood and decrepid age of the Roman language and sciences.

The most ancient *monuments* of this language that we now have, are what are called the laws of the *twelve tables*, and also the inscription of the *columna rostrata* erected in honor of C. Duillius. The latter also is among the most ancient monuments of Latin characters hitherto discovered, the successive variations of which may be best learned from Roman inscriptions and coins.—Cf. P. I. §§ 114, 133.

§ 296. In the introduction to the History of Greek Literature we offered some remarks upon the proper methods of teaching the languages (§ 6). Here we will only add a few particulars, and then name some of the helps, which the scholar may employ in the study of the Latin language and literature.

1. The system of instruction in the *Boston Latin School* has been much commended. The following extract respecting it is from a pamphlet, which was kindly furnished to the writer by the present Principal (*Mr. C. K. Dillaway*), and which contains an interesting account of the origin and history of that School.

> The scholars are distributed into four separate apartments under the care of the same number of instructors; viz. a Principal, or head-master, a sub-master, and two assistants.
>
> When a class has entered, the boys commence the Latin Grammar all together, under the eye of the principal; where they continue until he has become in some degree acquainted with their individual characters and capacities. As they receive credit marks of 5, 4, 3, 1, or 0 at each recitation, and as these are added up at the end of every month and the rank of each boy ascertained, those boys will naturally rise to the upper part of the class, who are most industrious, or who learn with the greatest facility.

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After a time a division of from twelve to fifteen boys is taken off from the upper end of the class; after a few days more, another division is in like manner taken off; and so on, till the whole class is separated into divisions of equal number; it having been found that from twelve to fifteen is the most convenient number to *drill* together.

In this way boys of like capacities are put together, and the evil of having some unable to learn the lesson which others get in half the time allowed, is in some measure obviated. The class, thus arranged for the year, is distributed among the assistant teachers, a division to each.

When this distribution is made, the boys continue for the year in the apartment in which they are first placed, unless some particular reason should exist for changing them; or when the divisions study Geography and Mathematics with the instructer to whom these branches are committed.

This method of studying each branch separately, is adopted throughout the school. The same individuals do not study Latin one part of the day and Greek the other, but each for a week at a time. In this way the aid of excitement from the continuity of a subject is secured, and a much more complete view of the whole obtained, than when studied in detached portions, and the grammar of neither language permitted to go out of mind. For it should 'be remembered, that if the grammar be the first book put into the learner's hands, it should also be the last to leave them.'

At convenient times the boys in each apartment undergo a thorough examination in the studies they have been over. If any class, or any individuals do not pass a satisfactory examination, they are put back, and made to go over the portion of studies in which they are deficient till they do pass a satisfactory examination.

Boys commence with Adam's Latin Grammar, in learning which they are required to commit to memory much that they do not understand at the time, as an exercise of memory, and to accustom them to labor. There are some objections to this, it is true, but it has been found extremely difficult to make boys commit thoroughly to memory at a subsequent period, what they have been allowed to pass over in first learning the grammar. It taks from six to eight months for a boy to commit to memory all that is required in Adam's Grammar; but those who do master the grammar completely, seldom find any difficulty afterwards in committing to memory whatever may be required of them.

The learned Vicesimus Knox thinks it may be well to relieve boys a little while studying grammar, 'for,' says he, 'after they have studied Latin Grammar *a year closely*, they are apt to become weary.'

When boys can write Latin prose grammatically, they are required to make *nonsense verses*, or to put words into verses with regard to their *quantity* only. When the mechanical structure of different kinds of versification is familiar, they have given them a literal translation, of a few verses at a time, taken from some author with whose style they are not acquainted, which is to be turned into verses of the same kind as those from which it was taken; and then compared with the original. Afterwards portions of English poetry are given, to be translated into Latin verse. Original verses are then required, which, with themes in Latin and English, continue through the course. Considerable portions of all the Latin and Greek poets used in school are committed to memory, as they are read; particularly several books of Virgil; all the first book of Horace, and parts of many others; the third and tenth Satires of Juvenal entire; all the poetry in the Greek Reader, and many hundreds of verses in Homer. This is an important exercise to boys; and without it they can never write Latin prose or verse with the same facility as with it. It is in this way that the idioms of any language are gained, and in writing verses the quantity and proper use of most words employed by the best writers are instantaneously determined, by recalling a verse in which it occurs.

2. The true pronunciation of the Latin, like that of the Greek (§ 5), cannot be determined with certainty. There is no dispute among scholars respecting the principles, which are to guide us in locating the accent, i. e. in deciding on which syllable to place the stress in enunciating any word.

The following rule is adopted; In all words of only two syllables, place the stress always on the first syllable or penultima; in all words of more than two syllables, place the stress on the penultima, when the penultima is long in quantity, but on the antepenultima, when the penultima is short in quantity. This rule is thought to be supported by the authority of *Quintilian*. 'Namque in omni voce, acuta intra numerum trium syllabarum continetur, sive hæ sint in verbo solæ, sive ultimæ; et in his aut proxima extremæ, aut ab ea tertia. Trium porro, de quibus loquor, media longa aut acuta aut flexa erit; eodem loco brevis, utique gravem habebit sonum, ideoque positam ante se, id est ab ultima tertiam, acuet. Est autem in omni voce utique acuta, sed nunquam plus una; nec ultima unquam; ideoque in dissyllabis prior.' Instit. Orat. L. I. c. 5.

But with reference to the sound of the letters, the vowels especially, there is not such agreement. Many think it proper to adopt what are called the *Continental* sounds of the vowels, while others choose to follow *English* analogy. The latter is the custom at most of the seminaries in the U. States, particularly the northern.—See *Adam's* Lat. Gram. by *Gould*, Bost. 1837. 8.—*Rules for pronouncing Latin* &c. cited § 5.

It is worthy of remark, that the Frenchman, German and Italian, in pronouncing Latin, each yields to the analogies of his native tongue. Each of them may condemn the other, while each com-

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mits the *same error*, or rather follows in truth the *same* general *rule*. Erasmus says he was present at a levee of one of the German Princes, where most of the European ambassadors were present; and it was agreed that the conversation should be carried on in Latin. It was so; but you would have thought, adds he, that *all Babel had come together*.

3. Besides the various exercises before alluded to (§ 6. 4), that of *conversation* may be mentioned as a very valuable aid in acquiring familiarity with Latin or any other foreign language. It may in fact be a question, whether the inconvenience of the old regulation which required the intercourse between pupil and teacher in the higher seminaries to be carried on in Latin, was not more than compensated by the knowledge of the language thereby acquired. Certain it is that under our present systems of study, languages are learned as it were by the eye rather than the ear; and it often happens, that a scholar would be quite puzzled by a sentence *spoken* to him, when he could readily translate the same sentence *written down* and presented to his eye. The difficulty is, partly at least, that he has associated the meaning of the foreign word with its visible form rather than its sound. Frequent conversation would remove this, besides contributing in other ways to familiarity with the language.

A very useful exercise, preparatory for more regular conversation, is to give orally in Latin (and the same of course may be done in the case of any other language which one wishes so learn) the name of each object, that is noticed in a room, a walk, ride, or visit to a place of resort, a store, a shop, or the like. This exercise is particularly calculated to please youthful beginners, and might be practised by several students in company, either with or without a teacher.

Some aid in exercises of this kind may be derived from Vocabularies, in which the names of things belonging to the same class, or of subjects related to each other, are brought together. The *London Vocabulary* for the Latin, and *Howard's Vocabulary*, for the Greek, are little works of this sort, of considerable merit.

4. Another amusing and useful exercise, in studying the Latin and Greek in particular, is to trace terms in our own language back to the Latin or Greek originals, from which they were derived.

It is also specially serviceable, in acquiring the mastery of a language, to examine into the analogies established in it in the formation of derivative words from their primitives, and of compounds from their simple constituents.

Special exercises for these objects may be devised by the teacher, besides directing the student's attention to them in connection with particular words occurring in the daily lessons.—A very good introduction to *etymological* studies is furnished by the following small works.—The *Student's Manual*, being an etymological and explanatory vocabulary of words derived from the Greek, by *R. H. Black* LL. D. Lond. 1834. 18, and the *Sequel to the Student's Manual*, an etymolog. and explan. Dictionary of words derived from the Latin, by the *same Author*.

Some valuable remarks upon a *Course of Latin Studies* will be found in the *Amer. Quart. Rev.* vol. vi. p. 303.

5. We now proceed to name some of the aids in studying the Latin language and literature.

(a) *Chrestomathies* and *Reading-books*. *F. Gedike's* lateinisches Lesebuch, 18th ed. Berl. 1820. 8.—By *same*, Lat. Chrestomathie. 4th ed. Berl. 1822. 8.—*F. Jacob's* (and *F. W. Dœring's*) lat. Lesebuch. Jen. 1818. The latter has been published in this country under the title of *The Latin Reader*, edited by *George Bancroft*, in 2 vols. (Parts I and II.)—The *Liber Primus* (sterotyped 1827), *Viri Romæ* (as published for Boston Lat. School 1833), and *Historiæ Sacræ*, are also used in teaching beginners.—The *Excerpta Latina*, Bost. 1810. 8, was designed for students more advanced.—*Analecta Latina Majora*; containing selections from the best Latin Prose Authors, with English notes &c. on the plan of DALZEL'S *Analecta Græca*. Lond. 1831. 8.

The authors usually read first after the Chrestomathy are *Cornelius Nepos*, *Cæsar*, *Virgil*, *Ovid*, *Cicero*, *Sallust*, *Horace*.

(b) *Grammars*. Of the great number of grammatical helps we mention the following; *G. J. Vossius*, Aristarchus s. de arte grammatica. Amst. 1653. 2 vols. 4.—*Fr. Sanctii*, Minerva s. de causis linguæ lat. Comment. (ed. *C. L. Bauer*) Lips. 1793-1801. 2 vols. 8. (Ed. *Eb. Scheidius*,) Amst. et Goth. 1809. 8.—*A. F. Bernhardi*, Vollst. lat. Grammatik. Berl. 1795-97. 2 vols. 8.—*I. S. G. Scheller*, Ausfuerhrliche lat. Sprachlehre. Lpz. 1803. 8.—*Ch. G. Bræder*, Praktische Gram-

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matik der lat. Sprache. (14th ed.) Lpz. 1820. 8.—*H. B. Wenck's* lat. Sprachl. (ed. *G. F. Grotefend*) Frankf. 1820-23. 2 vols. 8.—*C. G. Zumpt's* lat. Gramm. (4th ed.) Berl. 1824. 8. Trans. into Eng. by *Kenrick*. Also publ. N. York, 1829. 8.—*K. L. Schneider*, Ausfuehrl. Gramm. der lat. Sprache. Berl. 1819. 2 vols. 8.—*Port Royal* Lat. Grammar (A new method &c. translated from the French of the Messrs. *de Port Royal*) by *T. Nugent*. Lond. 1803. 2 vols. 8.—The Grammar most usually adopted in our schools is that of *Adam*; the best editions of which are those of *Gould*, and of *Fisk*.

We may here mention, as very useful helps in studying the first principles of Latin grammar in the method suggested on a former page (§ 6. 2), the following; *Goodrich's* Outlines of Latin Grammar &c.— *Willard's* Introduction to the Latin Language. Boston, 1835. 12.

(c) *Dictionaries.*—The most complete are *J. M. Gessner*, Novus Linguæ Romanæ Thesaurus, post R. Stephani et aliorum curas digestus. Lpz. 1749. 4 vols. fol. & *I. T. G. Scheller*, Ausfuerhliches lateinisch-deutsches u. deutsch-lat. Wœrterbuch. Lpz. 1804, 5. 7 vols. 8.—The Universal Latin Lexicon of *Facciolatus* and *Forcellinus*, edited by *J. Bailey*, Lond. 1820. 2 vols. 4.—A smaller work of great utility is *Scheller's* Handlexikon, verbessert und vermehrt durch *G. H. Lunemann*. 5th ed. Lpz. 1822. 3 vols. 8.—A new Dictionary is in press at Boston (in 8vo.), which promises to be very good; *A new and copious Latin-English and English-Latin Lexicon*, chiefly abridged from the *Magnum totius Latinitatis Lexicon* of FACCIOLATI and FORCELLINI, with improvements drawn from the works of *Scheller* and *Lunemann*, edited by *F. P. Leverett*.—The Dictionaries, which have been most commonly used in our schools, are *Ainsworth's*, *Morell's* Abridgement of Ainsworth, and *Young's*.—In Germany much use is made of *Scheller's* Kleines lat. Wœrterbuch, ed. by *Lunemann*, 5th ed. Han. 1816. 8.—*J. W. Niblock*, Latin and English Dictionary.

(d) We may refer also to a few works on particular branches of Grammar or Lexicography.

1. On *Synonymes*; *J. Hill*, The Synonymes of the Lat. Lang. with crit. Dissert. upon the force of its Prepositions. Edinb. 1804. 4.—*G. Dumesnil*, Synon. Lat.—*Same*, translated from Fr. into German by *I. Ch. G. Ernesti*, Lpz. 1799. 3 vols. 8.

2. On *Particles*; *Ch. G. Schütz*, Doctr. particular. Lat. linguæ. Dessav. 1784. 8.—*Hor. Tursellinus*, De particulis ling. Lat. libellus, (cur. *J. A. Ernesti*) Lpz. 1769. 8. ed. by *J. Bailey*, Lond. 1828. 8.

3. On *Analogies* and affinities of the language; *Dunbar*, Inquiry into the Structure and Affinity of the Greek and Latin Languages. Ed. 1827. 8.—It may be profitable to consult *Harris's* Hermes, a Philosophical Inquiry concerning Universal Grammar. Lond. 1751. 8.

(e) In *writing Latin*, there are various useful helps.—*Scheller's* Præcepta stili bene latini. Lpz. 1797. 2 vols. 8.—*C. D. Beck*, Artis latine scribendi præcepta. Lpz. 1801. 8.—*E. Valpy*, Elegantiæ Latinæ; or Rules and Exercises, illustrative of Elegant Latin Style. 9th ed. Lond. 1831. Introductory to this are the two works styled *First Latin Exercises*, and *Second Latin Exercises*, by *E. Valpy*. —The *Latin Tutor*, or Introduction to the making of Latin &c. Bost. 1819. This is now much used in our schools.—*W. Robertson*, Dictionary of Latin Phrases, &c. for the more speedy progress of students in *Latin Composition*, Lond. 1830. 12.—*Al. Crombie's* Gymnasium, or *Symbola Critica*, Lond. 1830. 2 vols. 8.—*E. H. Barker*, Elements of Latin Prosody, with Exercises designed as an Introduction to the scanning and making Latin verses. 6th ed. Lond. 1830. 12.—*S. Butler*, Praxis on the Latin Prepositions, being an attempt to illustrate their Origin, Signification and Government. 3d ed. Lond. 1832. 8.

(f) For helps pertaining to the subjects of Geography, Chronology and Biography, consult § 7. 7 (p. 158).—We add here *F. H. Clinton's* Chronology of Greece and Rome, Lond. 4to.—*Biographia Classica*, Lond. 1740. 2 vols. 8. Trans. from Eng. to Germ. Hal. 1767.

Among the valuable helps of a *historical* character we must mention the following; Geschichte der Rœmer, zur Erklærung ihren klassischen Schriftsteller, Lpz. 1787. 2 vols. 8.—*F. Fiedler's* Geschichte des röm. Staates und Volkes. Lpz. 1821. 8.—*Ad. Fergurson*, Hist. of Rise and Progress of Rom. Republic. Often reprinted. Trans. into German with additions by *C. D. Beck*, Lpz. 1784. 3 vols. 8.—*Goldsmith's* History of Rome. Often reprinted. *Same work* abridged; one of the best editions is by *Pinnock*, (republ. by *Key & Biddle*) Phil. 1835. 12.—*Bentzler's* Gesch. der Rœmer (a transl. of Goldsmith), Lpz. 1785. 2 vols. 8.—*Niebuhr's* Rœm. Gesch. cited P. I. § 109. Cf. *Amer. Quart. Rev.* Vol. iv. p. 367.—*N. Hooke*,

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The Roman History from the building of Rome to the ruin of the Commonwealth. Lond. 1806. 11 vols. 8.—*Ed. Gibbon*, Hist. of Decline and Fall of Rom. Empire. Often repr. A French transl. by *Suard*, with notes by *Guizot*, Par. 1812. 13 vols. 8. (The infidel insinuations of Gibbon are exposed and refuted in *Watson's* Apology for Christianity, often reprinted.)

(g) Works belonging to the class styled *Histories of Latin Literature*, or *Introductions* to the same, are very useful helps. We have already mentioned some, which treat of the Latin authors together with the Greek (§ 7. 9). Some others relating to the Latin may be added here.—*I. N. Funccius*, cited P. I. § 114.—*J. A. Fabricii*, Bibliotheca Latina, rectius digesta et aucta diligentia *J. A. Ernesti*, Lpz. 1773. 3 vols. 8.—*C. F. Müller*, Hist. krit. Einleitung zu nœthiger Kenntniss u. nuetzlichem Gebrauche der alten lat. Schriftsteller. Dresd. 1747-51. 5 vols. 8. not completed.—*J. C. Zeunii* Introductio in linguam latinam. Jen. 1779. 8.—*F. A. Wolf's* Geschichte der rœm. Literatur, ein Leitfaden fur akad. Vorlesungen. Halle, 1787, 8.—*Th. Chr. Harles*, Intr. in hist. linguæ latinæ. Norimb. 1781. 2 vols. 8.—By *same*, Notitia literaturæ romanæ, in primis scriptorum latinorum. Lpz. 1789. 8. with Supplements I. and II. Lpz. 1799, 1801, and III. (ed. *C. F. H. Klugling*) Lpz. 1817.—By *same*, Notitia liter. romanæ *etc.* accomod. in. us. schol. Lpz. 1803. 8. with *Additamenta* by *Klugling*, Lpz. 1819. 8.—*Fl. Schœll*, Histoire Abregee de la Litterature Romaine, Par. 1815. 3 vols. 8. Cf. *Ed. Rev.* No. 80. Vol. 40. p. 375.—*J. Dunlop*, History of Rom. Literature from the earliest period to the Augustan age. Lond. 1823. 2 vols. 8. repr. Phil. 1827. Cf. *Ed. Rev.* as just cited.—Other works of this class are cited by *Dunlop* at the close of his Appendix.

On editions and translations, we refer to the works cited § 7. 9, at the close. On German translations the following may be added; *T. F. Degen*, Versuch einer vollstandigen Literatur der deutschen Uebersetzungen der Rœmer. Altenb. 1794. 2 vols. 8. Supplem. Erl. 1799. 8.—Consult also *Harles*, Notitia etc. above cited; where are found likewise references on most of the subjects specified under the preceding heads.

II.—General View of the principal Roman Authors, and of their works that are extant.

I.—Poets.

§ 297. In the first centuries after the building of the city the Romans were but little acquainted with poetry. It was only on solemn occasions and festivals that they sung the praises of the gods and heroes. Of distinguished celebrity were the songs of the Salian priests instituted by Numa. It was only in the 514th year of the city, that dramatic poetry and dramatic representation there obtained a better aspect. Even this improvement of poetical taste, and still more the increasing culture of it, was owing to the Grecian models, which were carefully studied and successfully imitated by the poets of every class, and even by those of the most distinguished talents. And thus, the latter periods of the republic and the first century of the imperial government formed the most favorable and flourishing epoch of Roman poetry.

§ 298. *Livius Andronicus*, who lived B. C. about 230, was a native Greek and freedman of *M. Livius Salinator*. He was the

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first dramatic writer among the Romans, and, A. C. 514, introduced the first play on the stage. His style had yet much of the Greek idiom. We have only a few unimportant fragments of his poems, of which he wrote many of various kinds, among which there was also a poem on the history of Rome.

§ 299. *Ennius Nævius*, of Campania, flourished about the same time, was banished from Rome and died at Utica. He wrote a historical poem on the first Punic war; also tragedies, comedies, satires, and epigrams, containing much wit, but in a very rude style. There are but few fragments of his poems remaining. He is not to be confounded with the more recent poet Novius.

§ 300. *Quintus Ennius*, a poet of the same century, and native of Rudiæ in Calabria. The elder Cato brought him from Sardinia with him to Rome, where he was a teacher of Greek. He also contributed much to the improvement of the Latin language, and was the first epic poet in it, highly valued even by the later and better writers, particularly *Cicero* and *Virgil*. He is very happily characterised by *Quintilian*. X. I. 'Ennium, sicut sacros vetustate lucos, adoremus, in quibus grandia et antiqua robora nan tantam habent speciem, quantam religionem.' He wrote Roman Annals, a poem in eighteen books; an epic poem called *Scipio;* six books of satires; many comedies, tragedies &c. Of all these, there are only scattered passages, quoted by other authors.

§ 301. *M. Accius Plautus* flourished not long after these poets, about 200 B. C. and was a native of Sarsina in Umbria. His circumstances were so straitened, that he worked for wages in a stamping-mill. He possessed very happy talents for a comic writer, a rich flow of excellent wit, happy invention and all the force of comic expression. The Greek comic writers, *Epicharmus* and *Diphilus*, were his chief models. He was particularly successful in the love comedy, although in adaptation to the taste of the age, he often transgressed in this the bounds of decency. Of a multitude of comedies, which Gellius numbers as high as 130, only twenty have reached us, which have been also frequently used and imitated by recent dramatic writers.

§ 302. *M. Pacuvius*, of Brundusium, and of the same period, and nephew of the poet *Ennius*, celebrated both as a Roman poet and tragic poet. *Quintilian* commends the dignity of thought, of diction and characters in his tragedies. Of these we have only a few unimportant fragments remaining.

§ 303. *L. Accius*, or more correctly Attius, a native Roman, the

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contemporary of *Pacuvius*, and like him a tragic poet. He also wrote Annals of the Roman history in verse. There are but few fragments remaining.

§ 304. *P. Terentius Afer*, who flourished A. U. C. from 560 till 594, was a native of Africa, perhaps of Carthage, a freedman of the Roman Senator *Terentius Lucanus*, and a favorite of *Lælius* and *Scipio*. As a comic writer he was an imitator of *Menander*, and his six comedies, still extant, are in every respect excellent, both with respect to the characters, the consistency and refinement of the dialogue, and the judicious management of the plot. He had less invention, less comic force than *Plautus;* but on the other hand more taste and refined knowledge of human nature. There is no evidence, that he wrote more than the six comedies now extant. Of the older expounders of this poet, the most noted are *Donatus* a grammarian of the fourth century and *Eugraphius* of the tenth.

§ 305. *C. Lucilius*, of Suessa in Campania, flourished towards the close of the second century B. C. and was a Roman knight. With a great knowledge of language he combined a great talent for satire, of which he was the founder among the Romans; he wrote thirty books of poetry, or more probably, thirty satires abounding in wit and animadversion; he also wrote hymns, epodes and a comedy. Only a few fragments of his poems remain.

§ 306. *T. Lucretius Carus*, a Roman knight, lived in the first and second centuries B. C. He terminated his life by suicide. His philosophical poem of the nature of things, in six books, contains the system of the Epicurean sect, of which he was a zealous advocate. This poem interweaves his philosophy represented in its most imposing features, reduced to a system with much art, and decorated with poetical coloring. The poem is not altogether free from monotony and dullness; but this is rather the fault of the subject than of the poet, whose composition in particular passages is very rich in scenery and florid, and bursts at turns like the lightning from a cloud. Cardinal Polignac wrote a poem in opposition to this called *Anti-Lucretius*, which, though of a more correct philosophy, is inferior in poetical value.

§ 307. *C. Valerius Catullus* was born B. C. 86, in the peninsula of Sirmio in the territory of Verona. Little is known of the circumstances of his life excepting his intimacy with Cicero. As a lyric poet, he has much that is excellent in the softer species, much refinement of feeling and expression, but he was also too yielding to the

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corrupt taste of his age, and did not unfrequently in his verses sacrifice decency and morality. Many of his poems have been lost; and of those yet extant, many appear to be the productions of another hand.

§ 308. *Albius Tibullus*, a Roman knight, who lived from A. U. 711 until 735. According to the judgment of Quintilian, he deserves the first rank among Roman elegiac writers. He combined soft, tender feeling with the noblest and most expressive diction, with the most elegant variety of invention, of images and allusions, without any far-fetched art and unnatural ornament of style. His elegies are comprised in four books, the last of which, however, are ascribed to Sulpicia.

§ 309. *Sextus Aurelius Propertius*, a native of Umbria, lived from 701 A. U. until 739, and was a favorite of Mæcenas. There are four books of elegiac poems by him yet remaining, the chief merits of which are passionate expression, rich poetical diction and correctness of style; but he often transgresses the limits of nature and decorum, and is too prodigal in the use of poetical ornament. Callimachus (Cf. § 70), and *Philetas* whose Greek elegies are lost, were his chief models.

§ 310. *Cornelius Gallus* flourished about the same time; he was a native of Gaul, a friend of Virgil's, who addressed his tenth eclogue to him. He was one of the most happy writers of elegy, although of less agreeable diction than Tibullus and Propertius. His poems, however, are lost: and the six elegies, that are usually ascribed to him, are certainly the production of a later and inferior poet.

§ 311. *Publius Virgilius Maro* flourished from 684 A. U. until 734, and was the greatest of the Roman poets in pastoral, didactic and epic poetry. His ten eclogues are imitations of Theocritus, but replete with scattered and peculiar beauties; his poem on Agricultural subjects in four books, is rich in instruction and elegance; his Æneid, in twelve books, although an imitation of the Iliad, is at the same time the matured fruit both of genius and taste; in diction it is more finished and better adapted to a more cultivated age, than the style of Homer, the latter being more perfect and more original in itself. To this must be added the great skill of Virgil to make every thing that he borrowed completely his own, and to interweave it into a whole with the rest. There are also many other poems that are ascribed to him, usually comprehended under the general name of *Catalecta Virgilii*, but the genuineness of which is very doubtful. Of his older commentators, the grammarian *Servius Honoratus Maurus* is the most remarkable.

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§ 312. *Q. Horatius Flaccus*, a native of Venusia a municipal town of Apulia, A. U. 688. He was a favorite of Augustus and Mæcenas, and passed the greater part of his life on his country seat in the Sabine or Tiburtine territory, and died at Rome, 745 A. U. The moral character of this poet, so often assailed, has been best defended by Lessing in his promiscuous writings. His greatest strength lay in lyric composition; the four books of Odes and a book of Epodes remaining of him, still continue models of this species of poetry. In his satires and poetical epistles we see a dignified gravity prevailing, seasoned with the most refined ridicule and wit; among these the epistle on Poetry, to the Pisos, is the most finished and instructive. His most noted annotators are Acron and Porphyrio.

§ 313. *P. Ovidius Naso* also flourished in the reign of *Augustus*, until A. D. 16, and was of an equestrian family. His history is described by himself, Trist. L. iv. Eclog. 10. The most remarkable event in his life is his banishment from Rome to Tomi on the Thracian coast, the real cause of which it is difficult to determine. His poetical genius is chiefly distinguished by a very fertile imagination, by a lively, blooming wit, which, however, but too often degenerates into wantonness, and detracts much from the real expression of feeling. He also possessed the faculty of the easiest and most agreeable versification. His best and largest poem is the Metamorphoses or Mythological transformations, in fifteen books; besides these we also have of him twenty-one *heroids;* three books of the art of love; three books of love elegies; one book of antidotes to love; six books of *fasti*, or a poetical description of the Roman festivals in the first half of the year; five books of elegiac complaints; four books of poetical epistles from Pontus, and some doubtful smaller poems. Of those that are lost, his *Medea* appears to have been the most important.

§ 314. *Cornelius Severus*, a poet of the same age, although more of a versifier than poet, to which rank he would have probably risen had he lived longer. For in the poem on Ætna, usually ascribed to him, the only one that we yet have of him, there are scattered happy passages that indicate a warm imagination. The fragment on the death of *Cicero*, is considered by some as a part of his poem on the Sicilian war, of which he had completed the first book.

§ 315. *C. Pedo Albinovanus*, the contemporary and friend of *Ovid*, and an elegiac poet. We have still remaining of him a poem of condolence addressed to *Livia* on the death of *Drusus Nero*, which some ascribe to *Ovid*, as also a fragment on the voyage of *Drusus Germanicus*, on the North sea. His epigrams are lost, and the elegy

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on the death of Mæcenas ascribed to him by some does not appear to be worthy of him.

§ 316. *Gratius Faliscus*, a Roman poet of the first century, mentioned by no other ancient writer, but *Ovid* in his last epistle from Pontus. There is yet extant of him a poetical treatise on hunting, called *Cynegeticon*, which was first discovered by *Sannazaro* in France.

§ 317. *Publius Syrus*, a Roman slave, who on account of his happy talents obtained his liberty, flourished in the reign of Augustus, and was a native of Syria. His Mimi or mimic plays of the kind that Cicero called the ethological, or moral, were highly prized by the Romans. We have only some detached passages and sentences, that chiefly recommend their moral value.

§ 318. *Marcus Manilius*, a native Roman, who in all probability belongs to the same age, but of whose history little is known. The poem, that has descended to us from him, bears the title *Astronomicon*, and consists of five books, the fifth of which, however, is imperfect, and was probably not the last. It is more valuable for the history of Astronomy, than for intrinsic poetical excellence, a character that can be assigned only to particular passages, chiefly the introduction of each book. The obscurity of many passages is owing to the defective character of the manuscripts.

§ 319. *Cæsar Germanicus*, the grandson of Augustus by Drusus, the son of Livia, adopted by *Tiberius*, but afterwards poisoned at Antioch by the command of this emperor. His bodily and mental endowments are highly celebrated in history. As a poet, he is noted for a poetical translation of *Aratus* (§ 71) and some fragments, particularly a poem of the *Diosemeia*, or prognostics. There are also some epigrams of his extant.

§ 320. *Phædrus*, a native of Thrace, and a freedman of *Augustus*, celebrated for his five books of *Æsop's Fables*, in Iambic verse of six feet, related with all the natural ease and simplicity of which fable is capable in a poetical dress. Notwithstanding the few accounts we have of him and the silence of the other ancient writers respecting him, his existence cannot be questioned, as has been done by some.

§ 321. *Aulus Persius Flaccus*, a native of Volaterra in Etruria, about 50 A. D. We have only six satires remaining of him, and even *Quintilian* mentions only one book of these, by which, however, he adds, he has acquired much solid fame. Their principal subjects are serious and impressive castigations of the then prevalent corrup-

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tion of morals. By reason of frequent allusions and references to the age of the poet, many passages of these satires are obscure to us, and this so much the more as the style is very concise and somewhat heavy.

§ 322. *Lucius Annæus Senecæ*, of the first part of the first century, celebrated more as a philosopher than poet. He was a native of *Corduba* in Spain, but came while yet a child to Rome, became subsequently, after many vicissitudes, the instructor of the emperor *Nero*, and at last an innocent victim of his hatred, though indulged with the privilege of choosing his death. *Seneca* chose to have his veins opened, and as the blood did not immediately flow, he took poison. We know that he was a poet from the testimony of other writers. But the ten *Tragedies*, that are ascribed to him, are in all probability by several authors, as their style is very unequal; and the last of them, *Octavia*, whose death he did not survive, cannot possibly be of him. They are in general far removed from the noble simplicity of Grecian tragedy, and are mostly of very defective plot and execution, though not without single poetical beauties.

§ 323. *M. Annæus Lucanus* a poet of the first century born A. D. 38, died 65; grandson of the elder Seneca, and a native of Corduba. *Nero* was jealous of his poetical talents, and as Lucan had engaged in a conspiracy against him, he was condemned to death. His Pharsalia, an epic poem on the civil wars between Cæsar and Pompey, terminated by the battle of Pharsalia, is rather historical than epic, too faithful to matters of fact, too poor in fiction, too uniform in narrative. On the other hand, it abounds in excellent delineations of character and finely wrought speeches of the parties engaged.

§ 324. *C. Valerius Flaccus*, probably a native of Padua, who lived during the reigns of *Vespasian* and *Domitian* and after the example of *Apollonius* of Rhodes, selected the expedition of the Argonauts as the subject of his epic poem, of which there are yet eight books extant. The last book wants the conclusion, and probably the whole consisted of several books more. Like the preceding, this epic poem has also single beauties, the whole tenor of the narrative is not sufficiently animated nor entertaining, the style is often obscure and abrupt. Some descriptions, however, are very prominent. (Cf. § 73.)

§ 225. *C. Silius Italicus*, a poet of the first century, whose native place is doubtful. He seems to have received his surname either from the town Italica in Spain, or from Corfinium, which was also sometimes called Italica. In eloquence he was an imitator of Cicero, in poetry of Virgil, but he has by no means reached the latter in his poem

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on the *second Punic war*, which consists of seventeen books, and is properly only a historical poem, rather a work of industry than genius. Many historical circumstances of this age may therefore be deduced and supplied in consequence of the historical fidelity.

§ 326. *P. Papinius Statius*, of Naples, flourished in the latter part of the first century and was a favorite of *Domitian*. His greatest poem, the *Thebais*, is also of an epic character, in twelve books, the subject of which is the capture of Thebes by *Theseus*. It is deficient in invention, nature and consistency, and the diction is deficient in truth and elegance. The *Achilleis*, another epic poem on the adventures of Achilles before the Trojan war, is imperfect. Besides which three, there are four books of miscellaneous poems, *Silvæ*, of very unequal value.

§ 327. *M. Valerius Martialis*, a native of Bilboa in Celtiberia, a poet of the same age, who wrote his epigrams under *Titus* and *Domitian*. They are reduced by him into fourteen books, to which there also belongs yet a particular book on plays, which is placed first and is perhaps the production of several authors. The most of these epigrams are uncommonly acute and appropriate; their multitude and proportionate excellence render the almost inexhaustible and always lively wit of this poet admirable.

§ 328. *Decimus Junius Juvenalis*, a native of Aquino, who flourished from 38 A. D. until 119, applied himself at first to the study of eloquence, and subsequently to poetry. It was only a year before his death, under the emperor Adrian, that he published his Satires. Of these we have yet sixteen, which are sometimes without reason divided into five books. With a noble animated gravity in these poems, he inveighs against the crimes and follies of his times, and paints them with a freedom which sometimes is beyond propriety. There is less elegance in his language than that of Horace, but much less dullness and obscurity than Persius.

§ 329. *Flavius Avienus* lived probably in the second century under the Antonines. Of him we have 42 fables in elegiac verse, the text of which, however, is very imperfect, and which in natural ease and diction are far inferior to the fables of Phædrus.

§ 330. *Dionysius Cato*, a writer whose history is very little known, but probably of the same age of the former, was the author of moral sentences which are composed in distichs, and are chiefly valuable for their instructive contents.

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§ 331. *M. Aurelius Olympius Nemesianus*, a poet of the third century and native of Carthage. He vied with the emperor Numerian in poetry. We have a poem of his on the chase, *Cynegetica*, and four pastorals which appear to great advantage in style and treatment when compared with the poetical productions of his day.

§ 332. *Titus Julius Calpurnius*, cotemporary of Nemesian and a native of Sicily. Of him we have seven pastorals valuable in their kind, which he dedicated to Nemesian. According to some, the Idylls ascribed to the latter are also the productions of Calpurnius.

§ 333. *Magnus Ausonius*, a native of Burdegalla (Bourdeaux); a grammarian, rhetorician and poet of the fourth century, and instructor of the emperor Gratian, under whom he afterwards lived at Rome in the capacity of Consul. The smaller poems that have descended to us, are mostly of the epigrammatic kind; many of them are epitaphs and memorial verses, and the twenty Idylls are rather occasional than proper pastoral poems.

§ 334. *Claudius Claudianus*, of Egypt, a Greek and Roman poet of the fourth and fifth centuries, as also an experienced soldier. The Latin poems of his that have reached us, were partly written on particular occasions; others are smaller epics, of which the Gigantomachia and the Rape of Proserpine, in three books, are the most important. He wrote a poem on the war of Gildo, of which only the first book is extant. Two satirical poems of him are written against Rufinus and Eutropius, rivals of Stilico. Among his 47 Epigrams and other smaller poems, some are happy, but in general his thoughts, images and expressions, already too much evince the influence of that unnatural artificial style that prevailed in his age; genius and poetical energy are however every where perceptible.

§ 335. *Aurelius Prudentius*, surnamed Clemens, a native of Spain, a Christian poet of the fourth century, whose Hymns are distinguished for their good poetical expression, but still more for their pious and devotional contents.

§ 336. *Cœlius Sedulius* of the fifth century, probably a native of Scotland, or rather Ireland, which latter had then the name of the former, and who was also an elder there. His poems also have greater religious and moral than poetical value.

§ 337. *Claudius Rutilius Numantianus*, a poet of the fifth century, native of Gaul, and Consul at Rome. He at last returned from that city to his native country; and this voyage he describes in a

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a poem that has come down to us very defective, and which is not without poetical beauties.

II.—Orators and Epistolary Writers.

§ 338. Eloquence was a favorite study of the Romans, and instruction in it was an essential part of Roman education. This, however, was the case only in the latter periods of the Republic, when they began to be convinced of its happy effects, and when they also extended more general protection and patronage to the sciences. At first the Rhetoricians or teachers of eloquence, were almost altogether Greeks, and before this period of improvement, there was so unfavorable a prejudice against their instruction, that A. U. 593 they were banished from Rome, and the same prohibition was repeated in the year 663, which, however, was occasioned by the abuse of eloquence through the Sophists. In subsequent times rhetorical instruction became the business of freedmen, of whom L. Plotius Gallus and L. Otacilius Pilitus were particularly noted. They now began to discover its use more and more, and the practice of it was the chief incentive to the increasing and general desire to attain it. Theoretical instruction was combined with early exercises in declamation, by which they became prepared for the delivery of public formal orations. It was also of considerable advantage to the future orator to hear the most celebrated orators at Athens, or at least to study their productions. The most prevalent species of eloquence was the *judicial*. Many of their orators are known to us only by name and the celebrity which they derive from Cicero, Quintilian and others. Among these were *Cotta*, *Sulpicius*, *Hortensius*, *Brutus* and *Messala*. The few of whom we still possess orations, are the following.

§ 339. *Marcus Tullius Cicero*, the most distinguished of the Roman orators, who made the Greeks his model, and who as an orator possessed the strength of Demosthenes, the copiousness of Plato, and the suavity of Isocrates. He was born 648 A. U. and died 711, or 43 years B. C. Middleton has given us the best and most circumstantial history of his life. Gesner has given his history more briefly though very instructive in his Ciceronian Chrestomathy. Of these we only select the following circumstances. He was a native of *Arpinum*; the poet Archias was his first teacher; in oratory he was instructed by Apollonius Molo of Rhodes; he visited Athens; after his

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return, he was first Quæstor and at last Consul; in the latter dignity he rendered the greatest service to the state by the suppression of the Catilinarian conspiracy; he was, however, afterwards banished, through the influence of P. Clodius the tribune; he voluntarily retired to Greece, but was soon recalled in the most honorable manner; after this he undertook the prætorship of Cilicia; in the civil wars of Cæsar and Pompey he belonged to the party of the latter; after the battle of Pharsalia he was reconciled to Cæsar, but was soon after slain by Popilius at the instigation of M. Anthony.—We consider him here merely as an orator; and in that capacity his merit is the most splendid. We have 59 of his orations remaining, all judicial, the finest models of Roman eloquence and style.

§ 340. *C. Plinius Cæcilius Secundus* lived in the latter part of the first century and part of the second, and in eloquence was a pupil of Quintilian. He acquired great eclat and celebrity as a judicial orator. Under Domitian he was prætor, and consul under Nero and Trajan. His eulogy on Trajan is properly an expression of his thanks for the latter dignity, and is the only specimen of his eloquence that has come down to us, and which he reviews himself in his epistles. (B. III. Ep. XIII.) Notwithstanding many undeniable beauties, however, both praise and oratorical ornament is too profusely lavished.

§ 341. *Marcus Fabius Quintilianus*, a cotemporary of the younger Pliny, a native of Spain, from Calaguris; but who was brought to Rome even in his infancy, lived there as a teacher of rhetoric with great applause, and formed his pupils, among which were the most noble of the Romans, partly by his instructions, partly by his own example. He was subsequently raised to the consular dignity by Domitian. A collection of oratorical exercises or declamations, still extant, 19 of a larger and 105 of a smaller kind, is generally ascribed to him, but as their merits and style are very unequal, are probably not all his productions.

§ 342. Besides these, there are also some orations of a later period of Roman Literature, by what were called the *Panegyrists*, which are to be regarded merely as remains of literature, but not as models of genuine eloquence, since in that period there was an almost total declension of taste, fine style, and a bold elevated spirit of eloquence. The authors are *Claudius Mamertinus*, *Eumenius*, *Nazarius* and *Latinus Pacatus Drepanius*.

More numerous and perfect in their kind are the still remaining epistles of the following writers.

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§ 343. *M. T. Cicero*, whose history has been noticed above. The collection of his epistles consists, 1. Of sixteen books addressed to different friends and relatives (ad diversos), and partly of those addressed to him, e. g. the eighth book, containing altogether letters of M. Cælius; 2. Of sixteen books to his friend Atticus, replete with instructive anecdotes, from the Roman history of the day; 3. Of three books to his brother *Quintus*, which contain chiefly advice and counsels respecting the management of the Quæstorship with which he was entrusted; 4. Of one book to Brutus, containing only 18 letters, as also seven of a later discovery and doubtful.

§ 344. *C. Plinius Secundus*, mentioned above as orator, is the author of the greatest part of a collection of letters, in 10 books. Many of them do not appear to have been written on any particular occasions, bnt with a view to their publication, and are addressed only to his friends. Although they do not evince so much native simplicity, beauty and accuracy of style as the epistles of Cicero, yet they are valuable in many respects both as to the subjects and treatment. One of the most remarkable books of this collection is the *tenth*, which contains also letters of *Trajan*.

§ 345. *Lucius Annæus Seneca*, whose history was also noticed above among the poets. We here notice his 124 epistles to Lucilius, prætor in Sicily, who was also a favorite author. The contents of these letters are very instructive, referring chiefly to practical philosophy on Stoical principles. The 88th epistle particularly deserves the attention of young students. Less valuable are they in point of style, being written with a tiresome and artificial beauty, full of witty sententious antitheses, among which, however, many are by no means objectionable. Probably these epistles were also for the most part at least, written with a view to publicity.

§ 346. *Q. Aurelius Symmachus*, a later writer who flourished about the close of the fourth century, a native Roman, Proconsul of Asia, and subsequently Consul at Rome. His remaining epistles were collected by his son in ten books. We discover in him no unsuccessful imitator of the younger Pliny, but likewise many traces of the then by far more degenerate taste. Of these the 61st letter is the most worthy of note.

§ 347. *Sidonius Apollinaris*, (properly C. Sollius Apollinaris Sidonius,) a native of Gaul, who flourished about the close of the fifth century, also known as a poet, and remarkable for the age. In his poems, among which are also four eulogies, there is much animation

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and spirit, but also much of the unnatural and extravagant. He was bishop of Clermont in Auvergne, and we have remaining a series of letters by him in nine books, more valuable for their historical matter than their style.

III.—Grammarians and Rhetoricians.

§ 348. At the period when the Arts and Sciences began to find patronage at Rome, after the nation was sufficiently sated with conquest, their language also gained in copiousness, cultivation and greater attention to its improvement.

It was then that many patriotic men of the learned Romans arose, who had studied and admired the Greek language, and who applied themselves to a more particular investigation and improvement of their own native language: Grammarians, who devoted themselves chiefly to the study of language, and gave instruction to the young Romans not only on the principles of a correct, but likewise of an elegant style. And even subsequently, when Roman taste was verging to its decline, men of this character also endeavored to sustain the classical reputation of the older writers particularly the poets and orators, by illustrating their beauties. In later periods these philologists were almost the sole possessors of all the literature. Their industry, however, was not always regulated by the best taste. They often deviated into useless speculations, prolyx analysing, and arbitrary constructions, that imparted to the whole of this employment a dry and forbidding aspect. Some of them delivered their grammatical and philosophical researches in written lectures, and of these some essays have come down to us.

§ 349. We have already mentioned the Roman Rhetoricians above. We shall only add the remark here, that their instruction regarded chiefly the art of the *orator*, not however, of the prose writer in general. For the beauties of style in other species of composition, except orations properly so called, were investigated by the Grammarians, and taught both orally and by written works.—Of these the following are most worthy of notice.

§ 350. *Marcus Terentius Varro*, a very learned Roman, about the commencement of the Christian era, and an uncommonly fruitful writer. In his youth he served as a soldier and took part with Pompey; but he afterwards went over to the party of Cæsar, who appoint-

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ed him to take charge of his collections of books. He was afterwards proscribed by Antony, but returned under Augustus, with the other exiles, and closed his life in rural quiet. His work on the *Latin tongue* consisted originally of 24 books, of which, however, only the IV, V, VI, on Etymology, and the VII, VIII, IX, on the analogy of language, remain. Of the other books there are only single fragments remaining. By reason of their antiquity and accuracy, these remnants undoubtedly deserve the first rank among the philological works of the Romans. Often, however, he carried his etymological investigations too far, and was too partial to the domestic origin of Latin words.

§ 351. *M. T. Cicero* was not only a practical orator, but also a most solid and efficient teacher of his art. His rhetorical works are, 1. what are called his *Rhetorica*, addressed to C. Herennius, in four books, the genuineness of which, however, is not without reason called in question, but the author of which was probably a cotemporary of Cicero; 2. two books of *oratorical invention*, of which two others are lost, a work written in his eighteenth year; 3. three books *de Oratore*, in the form of a dialogue; 4. Brutus, or a review of the most celebrated Orators; 5. The *Orator*, or the view of a perfect orator, addressed to M. Brutus; 6. *Topics*, or doctrine of *evidence*, addressed to the lawyer *Trebatius;* 7. On oratorical analysis, and *division*, a dialogue between him and his son; 8. On the best kind of *Orators*, a preface to his Latin translation of the alternate orations of Demosthenes and Æschines. The third, fourth and fifth of these works are the most valuable.

§ 352. *Asconius Pedianus*, a native of Padua, a philologist of the first century, who wrote annotations on some of Cicero's orations, of which there are only some fragments remaining.

§ 353. *Marcus Seneca* of Corduba in Spain, and father of L. A. Seneca mentioned above, a celebrated Roman rhetorician under Augustus and Tiberius. He wrote on civil law-suits, *Controversiæ*, in ten books, of which we have only a part, viz. book I, II, VII, IX, X; and even these not perfect. They belong to the class of rhetorical works, because they review and compare the procedure of Greek and Latin orators with regard to invention, application and style. There is also a book with the title *Suasoriæ*, or commendatory orations, an appendix to the former work, and also incomplete. The style in both is concise, but forced.

§ 354. *M. Fabius Quintilianus* mentioned above among the orators, but whose merits are much greater in reference to the theory of

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eloquence. His very valuable work, De Institutione Oratoria, so uncommonly conducive to the formation and improvement of taste, consists of twelve books, and with the best rules at the same time combines the review and notice of the best models. His ingenious, solid institutions accompany the young orator from his first instruction until the completion of his character. One of the finest and most instructive books is the tenth. A dialogue still remaining, *de Caussis corruptæ eloquentiæ*, is ascribed by some to Quintilian, by others with less probability to Tacitus, and generally published with his works.

§ 355. *Aulus Gellius*, a Roman philologist of the second century, under the emperor Antonine. His *Noctes Atticæ*, still remaining, is a collection of various observations which he had made from the best Greek and Latin authors during his residence at Athens, in the winter nights, and which he collected for the improvement and entertainment of his children. The order of the materials is not the best, on the contrary they are rather scattered remarks, which are the more entertaining by their variety. Of the first book we have only the contents of the fifteen chapters which it contained. There were originally 20 books, of which the eighth and the beginning of the sixth are lost. They contain much valuable matter both for the linguist, philologist and critic.

§ 356. *Censorinus*, in the third century, celebrated by his work *de die natali*, which he dedicated to his friend *Q. Cerellius* on his birth day, and which contains much learning. It chiefly refers to human life, the days, nights, months, years &c. mostly considered in a philological view. Of his work on the accents which has been lost, single passages have been preserved in Priscian.

§ 357. *Nonius Marcellus*, a native of Tivoli, a Roman philologist of the fourth century. Of him we have a *Compendiosa Doctrina de proprietate sermonum*, in nineteen tracts, for the use of his son; they are valuable both with regard to their subjects and the fragments of ancient writers they contain.

§ 358. *Sextus Pomponius Festus*, probably of the same age, wrote a work, *de veterum verborum significatione*, in twenty books, which is properly an abridgment of a larger grammatical work of *Verrius Flaccus*. From the abridgment of Festus, another abridgment was made by *Paulus Diaconus* in the eighth century, which for a long time was the only one known, until at length a single manuscript of the genuine Festus was discovered in Illyria. His grammatical information is very accurate.

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§ 359. *Macrobius Ambrosius Aurelius Theodosius*, of uncertain origin, lived probably in the first part of the fifth century. Besides a commentary on Cicero's *dream of Scipio*, in two books, containing much useful matter for philosophy and mythological history, his seven books of *Saturnalia*, or Table talks, are particularly valuable for philology, although for the most part compilations of other authors both Latin and Greek. Much of them is from *Gellius*, and the seventh almost entirely from *Plutarch*. An abridgment of another work of his on the difference and affinity of Greek and Roman verbs, has come down to us, probably the work of the Scottish John Erigena.

§ 360. *Ælius Donatus*, a very celebrated philologist of Rome, of the fourth century, and the instructor of Jerome. Of his productions we still have several grammatical essays which have been in some respects a very productive fund of matter for recent grammarians. These have reference partly to the elements of the language and to prosody, partly to the syntax and elocution. Most valuable is his commentary on five of the comedies of Terence, because he in them not only illustrates the sense, but comments upon the plan and the rhetorical representation.

§ 361. *Priscianus*, a Latin grammarian of Cesarea, who lived at Constantinople. He flourished probably in the first part of the sixth century. His grammatical Commentaries in 18 books, are the most extensive work on the elements of the language that we have, and have obtained a classical authority for its kind. The first sixteen books, treating of the several parts of speech, are commonly called the larger *Priscian*, and the two latter giving the syntax, the *smaller Priscian*. There are also other smaller tracts on the accents &c.

§ 362. *Diomedes* was probably a cotemporary of Priscian, or lived before him, because he is quoted by him. His grammatical works relate in general to style, parts of Speech, and the different kinds of Rhetoricians.

§ 363. *Flavius Sosipater Charisius* lived about the same time, was a Christian and native of Campania. His Grammatical Institutes, in five books, are dedicated to his son.

IV.—Philosophy.

§ 364. The Roman philosophy is a daughter of the Grecian. For the earlier traces of philosophical sentiments among the Romans

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are of no great importance, and during the first five centuries of Rome, this science in general was not received with much alacrity, as it was opposed to the prevalent spirit of domination, and was considered subversive of military courage. Among the ambassadors that were sent from Athens to Rome about 600 A. U. was the philosopher *Carneades*, who was no less popular for his philosophy than for his eloquence. *Cato*, however, had influence enough with the Senate to have these philosophers sent back again to Greece, and they together with the Rhetoricians were subsequently entirely banished from Rome.

The conquest in Greece, however, gave many young Romans opportunity to become acquainted with the philosophers of Greece, with their schools and principles, and by means of these, e. g. by *Scipio Africanus*, *Lælius* and *Lucullus*, the love of this science became more and more extended. From this time philosophy flourished at Rome, and almost all the Greek sects found followers there, but of these, particularly the old Academics and the Epicureans. Philosophy, however, and the instruction in it, was not limited to a particular station, but was studied and taught by the principal and most honorable statesmen, who made it their favorite study, and selected it in part as the subject of their writings. Among these some have been preserved of the following authors.

§ 365. *M. T. Cicero*, noticed as orator and Rhetorician (§ 351), was a Platonist in philosophy, or rather a follower of the old Academy, although he sets forth the principles of almost every sect in his works, and was favorable to every School of philosophy except the Epicurean. Of his philosophical works, the *Academical investigations*, in two books, are the most valuable. Much valuable matter, particularly for philosophical history, is also contained in his five books of the *chief good* and *evil*, in his five book of *Tusculan* questions, three books of the *nature of the gods*, two books of *divination*, one book on *fate*, three books on *laws*, the same number on *duties*, and in two separate dissertations on *old age* and *friendship*, to which may also be added the paradoxes and some fragments.

§ 366. *L. Annæus Seneca* was a zealous adherent to the Stoical sect, although he previously had made himself acquainted with the principles of all the Schools. In his philosophical writings there is much acumen and matter for reflection; the style, however, is too often artificially elaborate, and tiresome by its antitheses. They treat of *anger*, in three books; on *providence*, on *equanimity*, on *lenity*, on the *brevity* of life, and on *beneficence*. To these we may also add his seven books of physical, mostly meteorological investigations.

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§ 367. *C. Plinius Secundus*, surnamed the *elder* (major) to distinguish him from his nephew above mentioned, who is generally called the younger Pliny. The former lived in the first century, was a native of Verona, and one of the most learned of the Romans. His natural history is a work full of learning, and one of the most considerable monuments of ancient literature, not less important to the Geographer and Amateur than the Naturalist. According to his own acknowledgment it is a compilation from nearly two thousand five hundred authors, of which the greatest number has been lost. The younger Pliny justly calls it *opus diffusum*, eruditum, nec minus varium, quam ipsa natura. It consists of 37 books, of which the first gives a general view of the whole. The order of the subjects is the following: 5 books on Cosmography and Geography; 5 on Zoology; 11 on plants; 10 on medicines from the vegetable and animal kingdom; 5 on metals, statuary and painting, interwoven with the history of the principal artists and works of art. The most learned commentary on these is the count *Rezzonico's Disquisitiones Plinianæ.*

§ 368. *Lucius Apuleius*, a native of Mandaura, a Roman colony in Africa, lived about the close of the second century. He was a lawyer at Rome, and a Platonic philosopher. During long travels which he performed he obtained the reputation of a magician and performer of miracles. Although his writings are not distinguished by a very correct style, which on the contrary though very witty is often very unnatural, yet they are upon the whole very entertaining. The most diffuse among them are the eleven books on the golden ass, or properly *Milesian tales.* (Cf. §150.) The rest refer chiefly to the Platonic philosophy. Many of them are probably the productions of another.

§ 369. *Titus Petronius Arbiter* deserves to be classed rather with the entertaining writers, than among the philosophers properly so called, and flourished in the first century under *Nero.* He obtained the surname of *Arbiter*, because he had the management of the public amusements under *Nero.* His *Satyricon* is a representation of the prevailing licentiousness of his age, a picture that is sometimes very offensive, but not without wit and animation, interspersed with verses, of which the most remarkable is a poem on the civil war.

§ 370. *Marcianus Capella*, of Carthage, lived in the fifth century, and wrote in his old age, probably in the reign of Leo Thrax, a kind of encyclopædia, which for its miscellaneous matter is also called *Satyricon*, in sixteen books, the first nine of which are an interesting allegorical, prosaical and poetical narrative of the marriage of Mercury with Philosophy. The remaining seven contain the praises of Gram-

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mar, Logic, Rhetoric, Geometry, Arithmetic, Astronomy and Music, together with their most important principles. The language is very uncouth and inaccurate; but this author is not altogether to be rejected in regard to taste and wit.

V.—Mathematicians, Geographers and Economists.

§ 371. The Romans had little peculiar merit with regard to the *Mathematical Sciences*, although at the time when they extended general patronage and protection to the sciences, the mathematics were not entirely neglected. The practical application of this science, particularly in Architecture and the military art, was more universally received and encouraged among the Romans, because it was conducive and favorable both to their love of splendor and their love of conquest. In Geography, also, the knowledge of the Romans did not extend much farther than the countries visited and conquered by them, which to their national pride seemed to comprise the whole habitable earth. But few authors entered into a more minute description of it. Greater was the industry that they applied to the Science of Economy, the advantages and experiments for its promotion, which also were the subjects of particular works, the principles of which although not applicable in every respect to the state of agriculture at the present day, yet abound in useful hints and observations, and are important even with respect to their historical value.

§ 372. *Marcus Vitruvius Pollio* of Verona, lived in the first part of the first century, performed military service at first under Cæsar, and was appointed by Augustus over the military preparations and public edifices. Rome was improved in beauty by the plan of building projected by him. His work on *Architecture* consists of ten books, and has been preserved complete even to the sketches belonging to it. Properly speaking only the first seven books treat of Architecture, the eighth on Aqueducts, the ninth on Dials, and the tenth on Mechanics. He has often been censured for want of elegance in style, without adverting sufficiently to the novelty and the nature of his materials. The text also needs much correction.

§ 373. *Sextus Julius Frontinus* lived at the close of the first century, the author of two works. The first is on the Aqueducts of Rome, of which he had the charge, but more celebrated are his *Strategematica*, containing in four books the military manœuvres and remarkable

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speeches of the most celebrated Greek and Roman heroes; the fourth of these books treats of military discipline.

§ 374. *Flavius Vegetius Renatus*, a native Roman of the fourth century, who lived either at Rome or Constantinople, and was probably a Christian. He wrote five books on the military art addressed to the emperor Valentinian II. and collected from Cato, Celsus, Frontin &c.

§ 375. *Julius Firmicus Maternus*, a Sicilian, who lived about the same time or perhaps earlier, and wrote a *Mathesis* in eight books, but which is properly astrology. There is also a dissertation by him on pagan errors, written after his conversion to Christianity.

§ 376. *Pomponius Mela*, a writer of the first century and native of Spain. His Geography (*de situ orbis*) consists of three books, which are valuable for their style, beauty and accuracy.

§ 377. *Vibius Sequester* of an uncertain age, wrote a geographical catalogue of the rivers, lakes, mountains, forests &c. for his son Virgilianus, from which many illustrations of other authors, particularly the poets, may be derived.

§ 378. *C. Julius Solinus* of an uncertain age, probably, however, of the third century, wrote a collection of miscellaneous curiosities, which on the second publication he called *Polyhistor*, and which for the most part contains Geographical accounts. Nearly all is taken sometimes almost literally from the elder Pliny, and this with no remarkable judgment nor taste.

§ 379. *M. Porcius Cato*, celebrated in the earlier periods of the Roman Republic, about B. C. 250. He is distinguished from the equally remarkable Cato of Utica, and by reason of his rigid principles in morals, was also called *Censor*. His life has been written by *Plutarch* and *Nepos*. Of his many writings, which are partly oratorical, partly historical, we have only single fragments remaining. Only one work belonging to this head has come down to us from him on *Agriculture*, but which is not to be ascribed to him with absolute certainty. Or if it be his work, it must have been uncommonly distorted by transcribers, as it neither coincides with the genius of his style, nor with the testimony of the ancients.

§ 380. *M. Terentius Varro*, mentioned above among the grammarians, wrote in his old age three books *on husbandry*, which deserve the first rank among the similar works of antiquity. It contains much valuable matter, not merely for his particular object, but also for literature in general.

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§ 381. *L. Junius Moderatus Columella* a native of Spain, of the first century, who wrote twelve books on *husbandry*, to which there is added a thirteenth on the *planting of trees*, probably an appendix or perhaps the remaining part of another work. The *tenth* of these books is in verse, and contains precepts for *horticulture*. Their value consists both in the animation and elegance of the style and the richness of the matter.

§ 382. *Palladius*, probably a Roman, about the close of the second century, a man of much literature, particularly Grecian. We have of him fourteen books on husbandry, written with simplicity and correctness; the last of them in elegiac verse.

§ 383. *Cælius Apicius*, of whose life and other circumstances so little is known with certainty, that the work *de arte coquinaria*, in ten books, under his name, is not improbably the production of another of the third century, who only gave it the name of the most celebrated of Roman gluttons.

VI.—Mythologists.

§ 384. As the system of gods among the Romans, as well as their whole fabulous history considered generally, had considerable resemblance and relation to the Greek, thus also the Roman Mythologists drew mostly from Greek sources, and present, therefore, but little that is new and peculiar, whether in regard to their narratives themselves or the application and exposition of them. (Cf. P. III.) The domestic Mythology of the Romans, the later additions to their system of gods and the whole institutions of their religion, are better and more fully learned from their historical and antiquarian writers than from these collectors of single fables. The most noted of these are the following.

§ 385. *C. Julius Hyginus*, a freedman of the emperor Augustus, and who had the care of his library. Little is known with certainty of his life. Perhaps also *Hyginus* was a later author of the age of the *Antonines*, who has left us a collection of 277 mythological narrations, which are given in a very summary manner, and are not improbably sketches of ancient Greek and Roman tragedies. There appear to have been more of them divided into two books. There is also an *Astronomicon Poeticon* of him to illustrate the constellations.

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§ 386. *Fabius Planciades Fulgentius* a native of Africa, whose age and history are very uncertain. He does not appear to have lived before the sixth century. His most important work is three books of Mythological fables addressed to Catus Presbyter. The rest are on philosophical subjects.

§ 387. *Lactantius Placidus* also of an uncertain age. He is generally considered the same as *Lutatius*, a Christian grammarian of the sixth century, who wrote a commentary on the *Thebaid* of *Statius*. He made an extract from the Metamorphoses of Ovid, which are sometimes given with the different editions of this poet.

§ 388. *Albricus*, whose name is also written *Albericus* and *Alfricus*, does not properly belong to the classical writers of antiquity, as he lived only at the commencement of the 13th century, in England. His work on the origin and the representation of the heathen gods, which in some manuscripts is also entitled *Poetria* or *Poetarium*, chiefly relates to the mode of representing the gods in images, with short illustrations of the subjects handled, and is almost entirely a compilation from Fulgentius.

VII.—Historians.

§ 389. The Romans, even in the first periods of their republic, began to record its most prominent events in writing; these first historical writings, however, were merely dry registers of remarkable events and circumstances, although some of them were composed in poetry and reduced to what were generally called *Annals*. Of this kind were the poems of *Ennius* and *Nævius*, the former of whom composed the whole Roman history in heroic verse, and the latter wrote the events of the first Punic war in Saturnine verse. *Q. Fabius Pictor* was the first prose historian of Rome, of whose annals we have only a few fragments remaining. Of a similar kind were the lost historical works of *Albinus Posthumius*, of *Cassius Hemina*, *C. Fannius*, *Mar. Porcius Cato*, *Asellus Sempronius*, &c. &c. Subsequently they began to make the Greeks their models likewise in this species of prose composition, among whom there were some who wrote themselves the Roman history in their own language, e. g. *Dionysius* of Halicarnassus; *Dion Cassius*, *Herodian*, *Appian* and *Zosimus*. Among the Romans we notice the following.

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§ 390. *Julius Cæsar*, well known in Roman history, is also conspicuous as a historical writer by his commentaries on the *Gallic* and *Civil wars*. The former are divided into seven books, and refer to as many years of the Roman history; the *eighth* book usually added is said to be by Aulus Hirtius, who was Roman consul and Cæsar's familiar friend. To him are also ascribed the books of the Alexandrian and Spanish wars. The narrative of the civil war consists of three books. Both of these works are uncommonly valuable, both from the circumstance that Cæsar himself was both an eye-witness and the principal sharer in the events detailed, and also by the elegant, appropriate style and historic beauty which prevails in them without sinking into dryness.

§ 391. *C. Sallustius Crispus* lived about the same time and was a Sabine. His character as a writer is more reputable than his morals are usually described to be, though perhaps without foundation. Adopting Thucydides as his model, he was successful in a happy conciseness of style and an animated representation of events. He limited his narrations to two important events of Roman history, the *conspiracy of Cataline* and the war of the Romans with Jugurtha. Of his larger Roman history in six books there are but few fragments remaining. Doubtful are two orations and two declamations ascribed to him.

§ 392. *Cornelius Nepos*, the circumstances of whose life are for the most part unknown, lived a short time before the Christian era and was a native of Hostilia, now in the territory of Verona. Of his writings we have only the biographies of distinguished Grecian generals, which were at first ascribed to *Æmilius Probus*, but who was only the transcriber of them. They are models of the biographical style, on account of their concise and yet clear and full dress and elegance of diction. He was also the author of other works that have perished.

§ 393. *Titus Livius*, a native of Padua, lived at Rome until the death of Augustus, and afterwards again in his native country where he died A. U. 770. Among the formal historians of Rome he deserves the first rank. In its whole original compass, his history commenced with the arrival of Æneas in Italy, until 744 A. U. C. and consisted of 140 or 142 books. Of these, however, there are but few remaining, viz. the first ten, and the 21st until the 45th. These books are distributed into decades by the transcribers. There is also an abridgment of the whole work extant, from which *Freinsheim* attempted to restore it,

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whose 95 supplements are to be found in several larger editions. In Livy are combined all the qualities of a dignified and practical historian, viz. fidelity, accuracy, observation, and a masterly style.

§ 394. *C. Velleius Paterculus*, of the same period, a Roman knight and Prætor, is the author of a summary history of Rome, in two books, the first of which wants the beginning. It comes down from the commencement of Rome to his own times, and deserves commendation more for its style than historical credibility, as he was evidently swayed by partiality and a servile adulation towards *Tiberius* and *Sejanus*.

§ 395. *Valerius Maximus*, a Roman of noble origin, lived about the same time and collected the sayings and deeds of remarkable men, chiefly of Greek and Roman history, in nine books, which he dedicated to Tiberius. They are taken from different authors, reduced to certain heads, and more commendable for the matter than the style, the latter being mostly declamatory and unworthy of history.

§ 396. *C. Cornelius Tacitus* lived in the latter part of the first century, and was Consul of Rome under Nerva. In his youth he was celebrated for his eloquence at the bar. His history is a model of acumen, of the most judicious arrangement and order of the events, and of the most condensed beauty in the expression of thought. It commences with the reign of Galba, and was continued by him until the death of Domitian. But we have only five books of his history (*historiarum*) properly so called, which contain little more than the events of one year; and of the Annals, which come down from the death of Augustus to that of Nero, only the first six books, and of these again the fifth is defective, and after this from the eleventh to the sixteenth inclusive. We have also a work by him on the situation and inhabitants of Germany, and the life of Agricola. The dialogue on the causes of the decline of eloquence, mentioned above (§ 354), is ascribed to him without cause.

§ 397. *Q. Curtius Rufus*, probably of the middle of the first century, so little known as to his life, that some, without reason, do not class him among the ancient writers. He wrote a history of the *deeds of Alexander the Great*, of which the beginning and several passages here and there are wanting, which *Bruno*, *Freinsheim* and *Cellarius* have attempted to supply. His style differs much from that noble simplicity of the most of the Greek and Roman historians, and often sinks into the extravagant and romantic; his style is also frequently elaborate and abounds too much in ornament. Notwithstanding this his narrative is not deficient in suavity and interest.

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§ 398. *L. Annæus Florus*, at the close of the first and beginning of the second century, a native of Gaul and Spain. He reduced the history of Rome from the foundation of the city until the general peace under Augustus in a summary abridgment, divided into four books. His style is deficient in solid and equal coloring, it sometimes rises far above the limits of prose, and is not unfrequently overloaded with the decorations of superfluous learning.

§ 399. *Suetonius Tranquillus* lived about the same time and was a grammarian, rhetorician and lawyer at Rome. His Biographies of the first Cæsars are distinguished by the most candid impartiality, a most conscientious love of truth, very great copiousness in various circumstances worthy of note, and an elegant style well adapted to biography. Besides these we have also some smaller critical and biographical writings, and several, of which we know the titles, are lost.

§ 400. *Justinus* lived in the second century under the Antonines, and composed an abridgment of universal history of Trogus Pompeius, in 44 books. Trogus Pompeius was a native of Gaul, and lived under Augustus; but his larger work is lost, and we now have only this summary abridgment of Justin, which is not destitute of elegance of style, and is very entertaining for the variety of its subjects.

§ 401. *Sextus Aurelius Victor*, probably a native of Africa, lived in the fourth century, and was a favorite of Justinian, who gave him the most honorable offices. Under Theodosius he was made Consul of Rome. His history of the origin of the *Roman people*, according to its title from *Janus* until the tenth consulate under Constantine, but as we have it only until the first year after the foundation of Rome, contains many circumstances not mentioned by others or at least not so minutely. Other works that often pass under his name are probably of other authors. The former he compiled from many older writers.

§ 402. *Flavius Eutropius*, of the fourth century, probably not a Greek but Roman or at least a native of Italy, wrote an Epitome of the Roman history from the foundation of the city until the death of *Jovian*, in ten books, in an easy and plain style. We have also a Greek translation of it by *Pœanius* although not quite complete.

§ 403. *Ammianus Marcellinus*, of the same age, a native Greek, wrote a Roman history in 31 books, from Nerva until Valens, which may be regarded as a continuation of Tacitus and Suetonius, and of which the first thirteen are no longer extant. It is not so much the style as the agreeable variety of matter that constitutes the value of this history, which is both instructive and entertaining, particularly in the frequent digressions of the author.

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§ 404. *Ælius Spartianus* lived probably in the third or fourth century, and wrote the lives of all the Cæsars and princes from Julius Cæsar until his own day. We have of these yet the lives of *Hadrian*, *Ælius Verus*, *Didius Julian*, *Severus*, *Pescennius Niger*, *Antonine*, *Caracalla* and *Geta*. He was probably also the author of those biographies of the emperors, which are sometimes ascribed to *Ælius Lampridius* and to *Gallicanus*. His style has but little elegance, and he is destitute of historical order, and they are more personal histories of the emperors than of their reigns.

§ 405. *Julius Capitolinus*, an author of the third century, who also attempted the biography of the emperors. He is mentioned as the author of the biographies still extant of *T. Antoninus*, *Marcus Aurelius*, *L. Verus*, *Pertinax Albinus*, *Macrinus*, the two *Maximini*, the three *Gordians*, of *Maximus* and *Balbinus*. These two are composed with but little selection and judgment.

§ 406. *Trebellius Pollio* belongs to the same age, and wrote the lives of the princes and emperors from *Philippus* to *Claudius*. There are yet remaining only a fragment of the life of the elder *Valerian*, of the younger *Valerian*, of the thirty Tyrants, and of *Claudius*. His historical narratives are too careless and diffuse.

§ 407. *Flavius Vopiscus*, of Syracuse, and cotemporary of the former. Of him we have yet the lives of *Aurelian*, *Tacitus*, *Florian*, *Probus*, *Firmus*, *Saturninus*, *Proculus*, *Bonosus*, *Carus*, *Numerianus* and *Carinus*. He excels the preceding three in method, minuteness and learning.

These last four historians are generally called collectively *Scriptores Historiæ Augustæ*, or writers of the imperial history. There are generally six that are numbered, in which enumeration Gallicanus and Lampridius are added, but the latter appears to have been the same person as Spartianus, by whom also the lives ascribed to Gallican were written.

VIII.—Physicians.

§ 408. None of the sciences received less patronage and distinction among the Romans than the science of Medicine. The theoretical auxiliary sciences were not unknown to them, but the practical part on the contrary, was little valued, and it was no occupation of the more noble and cultivated Romans, but was limited to freedmen

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and slaves. In this science, however, as in others, they derived their improvements from the Greeks, and Archagathus is generally mentioned as the first Grecian physician, who made them acquainted with it. (Cf. § 263.) Cæsar was the first who granted physicians the privileges of Roman citizenship, and Augustus honored them with his more immediate patronage. The writers belonging to this department are the following.

§ 409. *Aurelius* or *Aulus Cornelius Celsus*, a cotemporary of Columella, but not merely a physician, although we have only the medical part of his comprehensive work on general science, comprising jurisprudence, philosophy, rhetoric, economy, military affairs, &c. The eight remaining books on Medicine are important both as to the subjects and the style; the two last treat of Surgery.

§ 410. *Sarbonius Largus*, a Roman physician of the first century under Tiberius and Claudius, is considered as the author of a dissertation still extant on the preparation of medicines. The original was perhaps in Greek, and Cornarius perhaps the author of the Latin translation.

§ 411. *Q. Serenus Sammonicus* in the second and third century, a man of much learning, and a favorite of the emperor Severus. Of him we only have a poem on diseases and their medicines, which is defective at the end and probably not free from foreign interpolations.

§ 412. *Marcellus* surnamed *Empiricus* lived under the emperor Theodosius I. at the beginning of the fifth century. His work on Medicines he collected from several Roman authors of this kind, without selection and judgment.

NOTE.

It will be very proper to append in this place a slight notice of some of the principal editions of the CLASSICS *in regular sets, or in uniform sizes.*

The *Editiones Principes* are a set or collection, consisting of the first edition ever printed of each author, at whatever press issued, or by whatever editor. They are of course not uniform in appearance.

The *Aldine Classics* include those issued from the presses of Aldus Manutius

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and his son and grandson, Paulus Manutius and Aldus Manutius. Aldus the elder was born at Bassano in Italy, and early acquired the Latin and Greek languages, and in connection with two friends formed the plan of printing the works of the ancients. His establishment was at Venice, where the operations of his press were continued between twenty and thirty years, and his efforts were greatly patronised by the learned. He died 1516. The Aldine editions are still considered as great ornaments to a classical library.

See *Renouard*, Annales de l'Imprimerie des Aldes, ou Histoire des trois Manuces et de leurs editions, et Supplement, Par. 1803-12. 3 vols. 8.

The editions printed by the family of *Stephens* enjoyed great celebrity. The labors of Henry, the founder of the family, commenced at Paris in the beginning of the 16th century. Their establishment was continued in that city about half a century and then removed to Geneva, where the reputation of the name was sustained more than half a century longer. The glory of the house was shared by five successive generations. The most distinguished were Robert and Henry, the 2d and 3d in the succession, the latter particularly in the department of Greek.

By the *Variorum Classics* is usually designated a series of Latin Authors published in the 17th century, with notes of various scholars (*cum notis variorum*). They were printed at Leyden (*Lug. Bat.*) chiefly in the octavo form. Some of the series were printed several times, at different places, and of different sizes.

The *Elzevir* editions are those published by the celebrated printers of that name, in the 17th century, at Leyden and Amsterdam. There were five brothers, all of distinguished celebrity in the art. The editions designated by their name are in the *duodecimo* form, and are celebrated for typographical neatness and accuracy. They are much sought after by amateurs in bibliography, and bring very high prices.

See *Essai* Bibliographique sur les Editions des Elzevirs. Par. 1822. 8.

The *Delphin Classics* consist of the Latin authors prepared, in the latter part of the 17th century, for the use of the Dauphin or heir of the crown of France (*in usum Delphini*). The plan originated with Bp. *Huet*, who, with Bossuet, was appointed by Louis XIV. as a preceptor to the Dauphin. Besides critical observations on particular words and passages, these editions were furnished with a sort of *running note*, or *ordo*, to exhibit in easier Latin the author's sense.—A complete set was sold at the Roxburghe sale in 1812 for above £500.

The *Bipontine* editions are those published by a Typographic society originally established at *Deux-Ponts* (called in German *Zwey-Brücken*, in Latin *Bipontium*), in the last century. The first work in the series was printed in 1779. The society continued their labors without interruption until about 1795, when the French troops took possession of the place, and their presses and magazines were seized and conveyed to Metz. The company determined to continue their impressions in Strasburg (*Argentoratum*) ; and finding this a more favorable location, at length, in 1798, fixed their establishment here, and from that time prosecuted their work with renewed activity. The Bipontine editions have scarcely any annotations, but the text is carefully corrected, and to each author is prefixed a *Notitia Literaria*, giving an account of his life and works, of the previous editions of such as had been published, and the translations of them into living languages. The volumes of both the Latin and Greek authors are in the *octavo* form.

A catalogue and description of the editions issued previously to 1811 is attached to No. V. of the Classical Journal.

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In the year 1818 a project was started of a new collection of the Latin Classics, incorporating both the *Delphin* and the *Variorum* editions, and giving the *various readings*, and also the *Literaria Notitia* from the Bipont editions, continued to the present time. This was commenced by *A. J. Valpy*, as printer and editor, under the patronage of the Prince Regent of England, and was sometimes called *The Regent's Edition*. The execution of this plan has been in a high degree satisfactory. The form of the volumes is *octavo*.—It should be observed that there was another edition of the Latin authors previously commenced, in 18mo, under the name of 'The Regent's Edition,' which is not to be confounded with the one here noticed. Cf. *Class. Jour.* xvii. 213.

A very good collection of the Latin Classics is that of *Lemaire*, recently published in Paris; styled *Bibliotheca Classica Latina*, or *Collection des Auteurs Classiques Latins*, avec des Commentaires anciens et nouveaux, des Index Complets, le Portrait de chaque Auteur, des Cartes Geographiques etc. par Nicolas-Eloi Lemaire, *Professeur de Poesie Latine* a la Faculté des Lettres, *Academie de Paris*. It consists of 142 volumes in *octavo*.

But the cheapest collection of Latin and Greek Classics, and one which can easily be procured, is that of *Tauchnitz* of Leipzic. His *Corpus Poetarum Græcorum* has been cited already (§ 47), in the History of Greek Literature (under which also the principal collections of Greek authors in the several departments are given). Both this and his *Corpus Auctor. Pros. Græcorum* have been stereotyped, and also his collection of *Latin Authors*, in a very small *duodecimo* form. They contain only the text, but this is considered as very accurate, and the edition is much esteemed.

Some years since a collection of the Latin authors, entitled *Scriptores Romani*, was commenced in Boston. The works of Cicero and Tacitus were published, and then the work was suspended, we believe, for want of satisfactory patronage.

Valpy's School Classics are only a series of such authors or portions of authors, as are more commonly used in Schools and Seminaries. They are accompanied with English notes and Questions for Examination, are prepared by various editors, and published in a uniform size. The design includes both Greek and Latin authors, and the work, yet in progress, appears to be well received in England.

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PART III.

MYTHOLOGY

OF THE

GREEKS AND ROMANS

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GREEK AND ROMAN MYTHOLOGY.

Introduction.

§ 1. Among the early nations of antiquity, before the art of writing had come into general use, tradition was the only mode of preserving and spreading the knowledge of remarkable events. Many circumstances contributed to give to early traditions a fabulous character. The love of the marvelous, a natural tendency of the mind to employ symbolical and allegorical images to express ideas for which no definite words have been appropriated, and a disposition to eulogize and exaggerate the exploits of ancestors, all united to load history and fact with a mass of fiction, so that it became impossible for later inquirers to distinguish accurately between the true and false.

§ 2. Traditions of this sort the Greeks distinguished from authentic history by the name of *mythi* (*μῦθοι*), and they termed their contents or the matter of them, as well as the knowledge or study of them, *mythology* (*μυθολογία*). Mythology, however, was not with them, as in modern times, a distinct branch of study. The term is now used appropriately for that branch of knowledge, which considers the notions and stories, particularly among the Greeks and Romans, respecting gods and demigods, their pretended origin, their actions, names, attributes, worship, images and symbolical representations. It is often employed also in a wider sense, including the religious fables of all ages and nations, and thus is made synonymous with the *history of fable.*

§ 3. It is important to distinguish the point of view, in which these mythological narratives were contemplated by the ancients, from that in which we are to regard them. To the former they were closely connected with their national history and their religious faith, were indeed parts of them; to us they are only monuments and evidences of the state of culture of the human mind, if we view them philosophically. They exhibit the reflections, upon nature and deity, of men guided by sense and imagination, affected much by external appearances, and mistaking physical effects for independent or voluntary powers. But they afford much valuable and even necessary aid in

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understanding the Greek and Roman authors, especially the poets, and in judging of ancient opinions, usages and art.

§ 4. The traditions of mythology, in passing down through many centuries, were multiplied and augmented, and experienced various changes in respect to their general dress, aim and application. Originally they consisted in part of actual occurrences, in part of arbitrary fiction, springing from fear, reverence, gratitude, patriotism, credulity and love of the marvelous, or duplicity, cunning and ambition. They were, it is probable, sometimes of native origin, but more frequently were introduced from foreign sources, by settlers and otherwise. By the poets they were woven into epic song; by early philosophers they were clothed in mystery and allegory, by the later interpreted in divers conflicting ways; while artists found in them an ample range of subjects for the chisel and the pencil.

§ 5. Classical literature has been viewed in modern times as so important in education, and a knowledge of Greek and Roman mythology has been so obviously necessary to its cultivation, that many works have been published on the subject, as an auxiliary branch. These works have either merely stated the fables as reported among the ancients, or in addition have sought to trace them to their origin, either by making conjectures of allegorical, historical and physical meanings in the stories, or deducing them from the events of early ages recorded in the Bible. But as these traditions arose in various ways, and often accidentally, there will of course be error in every system, which attempts to refer them all to one common source and purpose.

The foundation of very many of the fictions of mythology is laid in the idea, which arose from the simplicity and inexperience of the first ages, conversant only with objects of sense; viz. that every thing in nature was endued with an appropriate activity and spontaneity like that in man. In consequence of this idea, wherever an unusual appearance or agency was observed, it was ascribed to a distinct being or existence operating directly or immediately. This creation of personal existences out of natural phenomena, this personification of physical objects and events was, in all probability, one of the most prolific sources of fable and of idolatry; for which the stars and the elements seem to have furnished the first and the most common occasion.

Many of the pagan stories are ingeniously solved by referring their origin to symbolical or allegorical descriptions of physical principles and changes. Cf. P. I. § 41.—On the rise of Idolatry, we refer to *Faber*, Origin of Pagan Idolatry, Lond. 1816. 3 vols. 4. Cf. also *Shuckford*. Sac. & Prof. Hist. B. V.

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The following additional remarks, on the sources of *fable*, are from the *Traité des Etudes* of *Rollin*. They were translated by Mr. *Wellington H. Tyler*, who has consented to their insertion here.

1. *One* source of Fable is the *perversion* or *alteration of facts* in Sacred History; and, indeed, this is its earliest and principal source. The family of Noah, perfectly instructed by him in religious matters, preserved for considerable time the worship of the true God in all its purity. But when, after the fruitless attempt to build the tower of Babel, the members of this family were separated and scattered over different countries, diversity of language and abode was soon followed by a change of worship. Truth, which had been hitherto intrusted to the single channel of oral communication, subject to a thousand variations, and which had not yet become fixed by the use of writing, that sure guardian of facts, became obscured by an infinite number of fables, the later of which greatly increased the darkness in which the more ancient had enveloped it.

The tradition of great principles and great events has been preserved among all nations; not, indeed, without some mixture of fiction, but yet with traces of truth, marked, and easy to be recognized; a certain proof that these nations had a common origin. Hence the notion, diffused among all people, of a sovereign God, all-powerful, the Ruler and Creator of the universe; and consequently the necessity of external worship, by means of ceremonies and sacrifices. Hence the uniform and general assent to certain great facts; the creation of man by an immediate exertion of Divine power, his state of felicity and innocence distinguished as the golden age, in which the earth, without being moistened by the sweat of his brow, or cultivated by painful labor, yielded him all her fruit in rich abundance; the fall of the same man, the source of all his woe, followed by a deluge of crime which brought on one of water; the human race saved by an ark, which rested upon a mountain; and afterwards the propagation of the human race from one man and his three sons.

But the detail of particular actions, being less important and for that reason less known, was soon altered by the introduction of fables and fictions, as may be clearly seen in the family of Noah itself. The historical fact, that he was the father of three sons and that their descendants after the flood were dispersed into three different parts of the earth, has given rise to the fable of Saturn, whose three sons, if we may believe the Poets, shared between them the empire of the world.'

On several of the points above suggested by Rollin, the pagan mythology exhibits striking coincidences with facts in sacred history. These are pointed out by several writers; we mention particularly *Grotius* De veritate Rel. Christ. (lib. I. c. 16).—*Faber*, Horæ Mosaicæ.—*Collyer*, Lectures on Scripture Facts. 2d ed. Lond. 1809.—*Stillingfleet's* Origines Sacræ.—Cf. *Maurice*, History of Hindostan. Lond. 1820. 2 vols. 4 (B. L).

2. A *second* source of Fable was furnished by *the ministry of angels* in human affairs. God had associated the angels with his spiritual nature, his intelligence and his immortality; and he was farther desirous of associating them with his providence in the government of the world, as well in the departments of nature and the elements, as in reference to the conduct of men. The scriptures speak of angels, who, armed with their glittering swords, ravage all Egypt, destroy by pestilence in Jerusalem an innumerable multitude of people, and entirely exterminate the army of an impious prince. Mention is made of an angel, the prince and protector of the Persian Empire; of another, prince of the Grecian empire; and of the Archangel Michael, prince of the people of God (*Dan.* X. 20, 21). The visible ministration of angels is as ancient as the world, as we learn from the Cherubim stationed at the gate of the terrestrial paradise to guard its entrance.

Noah and the other patriarchs were perfectly instructed in this truth, which to them had an intense interest; and they took pains, no doubt, to instruct their families on a subject of such importance; but these, by degrees losing the more pure and spiritual notions of a divinity concealed and invisible, attended only to the agents, through whom they received their blessings and punishments. Hence it is that men formed the idea of gods, some of whom preside over the fruits of the earth, others over rivers, some over war and others over peace, and so of all the rest; of gods whose power and agency were confined to certain countries and nations, and who were themselves under the dominion of the supreme God.'

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3. 'A *third* source of Fable may be in a native principle deeply fixed in the minds of all people; this is the persuasion which has always prevailed, that *Providence presides over all human events great and small*, and that each, without exception, experiences his attention and care. But men, frightened by the immense detail to which the divine Being must condescend, have felt bound to relieve him by giving to each of a number of deities some particular, appropriate, personal duty; *Singulis rebus propria dispertientes officia numinum.* The oversight of the whole field would devolve too many concerns upon a single deity; the soil was entrusted to one, the mountains to another, the hills to a third, and the vallies to another still. St. Augustin (*de Civitate Dei*, iv. 8.) recounts a dozen different deities, all occupied upon a stalk of grain, of which each, according to his office, takes a special care at different times, from the first moment that the seed is cast into the ground, until the grain is perfectly ripened.

Besides the crowd of deities destined to perform the inconsiderable duties of such affairs, there were others which were regarded as of a higher grade, because supposed to take a more noble part in the government of the world.'

The number of gods admitted in the Greek mythology was immense, if we may take Hesiod's testimony for authority. He says *there are* 30,000 *gods on earth guardians of men.*

4. 'A *fourth* source of Fable was the *corruption of the human heart*, which ever strives to authorize its crimes and passions. The more important and renowned of these gods are the very ones, whom Fable has most disparaged and defamed, by attributing to them crimes the most shameful and debauchery the most detestable, murders, adulteries, incests. And thus it is that the human heart has been ready to multiply, distort and pervert the fictions of mythology, for the purpose of palliating and excusing practices the most vicious and frightful by the example of the gods themselves. There is no conduct so disgraceful, that it has not been authorized and even consecrated by the worship, which was rendered to certain deities. In the solemnities of the *mother of the gods*, for instance, songs were sung, at which the mother of a comedian would have blushed; and Scipio Nasica, who was chosen by the senate as the most virtuous man in the republic to go and receive her statue, would have been much grieved that his own mother should have been made a goddess to take the place and honors of Cybele.'

5. 'I do not propose to introduce here all the sources from which Fable takes its rise, but merely to point out some of those best understood. And as a *fifth* source, we may refer to a *natural sentiment of admiration or gratitude*, which leads men to associate the idea of something like divinity with all that which particularly attracts their attention, that which is nearly related to them, or which seems to procure for them some advantage. Such are the sun, the moon and the stars; such are parents in the view of their children, and children in that of their parents; persons who have either invented or improved arts useful to the human family; heroes who have distinguished themselves in war by an exhibition of extraordinary courage, or have cleared the land of robbers, enemies to public repose; in short, such are all who, by some virtue or by some illustrious action, rise conspicuous above the common level of mankind. It will be readily perceived without further notice that history, profane as well as sacred, has given rise to all those demigods and heroes, whom Fable has located in the heavens, by associating, with the person and under the name of a single individual, actions widely separated in respect to time, place and person.'

§ 6. The advantages of an acquaintance with mythology are many. One of the most important, aside from its aid in reference to ancient philosophy, religion and history, is the better understanding it enables one to obtain of the Greek and Roman writers and of the works of their artists. The chief object of our glance will therefore be to give the fables of the two nations; which, in this view, have much in common, although differing in many circumstances relating to the mythical persons and their attributes. These differences and peculiarities, however, will be noticed in the proper place.

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On the benefits of studying the ancient mythology we add an extract from *Rollin*, as cited under the last section.

1. 'It apprizes us how much we are indebted to Jesus Christ the Saviour, who has rescued us from the power of darkness and introduced us into the wonderful light of the Gospel. Before his time, what was the real character of men? Even the wisest and most upright men, those celebrated philosophers, those great politicians, those renowned legislators of Greece, those grave senators of Rome? In a word, what were all the nations of the world, the most polished and the most enlightened? Fable informs us. They were the blind worshipers of some demon, and bowed the knee before gods of gold, silver and marble. They offered incense and prayers to statues, deaf and mute. They recognized, as gods, animals, reptiles, and even plants. They did not blush to adore an adulterous Mars, a prostituted Venus, an incestuous Juno, a Jupiter blackened by every kind of crime, and worthy, for that reason, to hold the first rank among the gods. See what our fathers were, and what we ourselves should have been, had not the light of the gospel dissipated our darkness. Each story in Fable, every circumstance in the life of the gods ought at once to fill us with confusion, admiration and gratitude.'

2. 'Another advantage from the study of Fable is that, by discovering to us the absurd ceremonies and impious maxims of paganism, it may inspire us with new respect for the majesty of the Christian religion, and for the sanctity of its morals. Ecclesiastical history informs us, that a Christian bishop (*Theophilus* of Alexandria), to render idolatry odious in the minds of the faithful, brought forth to the light and exposed before the eyes of the public, all which was found in the interior of a temple that had been demolished; bones of men, limbs of infants immolated to demons, and many other vestiges of the sacrilegious worship, which pagans render to their deities. This is nearly the effect, which the study of Fable must produce on the mind of every sensible person; and this is the use to which it has been put by the holy Fathers and all the defenders of the Christian religion. The great work of St. Augustin, entitled 'The City of God,' which has conferred such honor upon the Church, is at the same time a proof of what I now advance, and a perfect model of the manner in which profane studies ought to be sanctified.'

We would here refer to a very able and interesting treatise *On the Nature and Moral Influence of Heathenism among the Greeks and Romans*, in Bibl. Repository, vol. ii. translated from *Tholuck* by Prof. *Emerson* of Andover.—'Whosoever,' says Tholuck, 'stands on a lofty mountain should look not merely at the gold which the morning sun pours on the grass and flowers at his feet; but he should sometimes also look behind him into the deep valley where the shadows still rest, that he may the more sensibly feel that that sun is indeed a sun. Thus it is also salutary for the disciples of Christ, at times, from the kingdom of light to cast forth a glance over the dark stage, where men play their part in lonely gloom, without a Saviour, without a God!'——Respecting *Theophilus*, see *Murdock's* Mosheim, I. 392.

3. 'Still another benefit of very great importance may be realized in the understanding of authors either in Greek, Latin or even French, in reading which a person is often stopped short if ignorant of mythology. I speak not of Poets merely, whose natural language is Fable; it is often employed also by Orators, and it furnishes them frequently with the happiest illustrations and with strains the most sprightly and eloquent. Such, for example, among many others, is that drawn from the story of *Medea* in the speech of Cicero (*Pro. Leg. Manil.* Sect. 9.) upon the subject of Mithridates, king of Pontus.

4. 'There is another class of works, whose meaning and beauty are illustrated by a knowledge of Fable; viz. paintings, coins, statues, and the like. These are so many enigmas to persons ignorant of mythology, which is often the only key to their interpretation.'

It should be added that mythology, at the same time, itself receives new light from the study of such remains or imitations of ancient art, so that these two branches of classical pursuits reciprocally aid each other.

§ 7. Greece having been settled by colonies from several eastern countries, and having derived her religious notions particularly from Egyptians and Phœnicians, the origin of most of the Greek deities

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is to be sought in the religious history of those countries and nations. But many changes took place, and this original derivation was greatly obscured through the vanity of the Greeks, who wished to claim for themselves and ancestors the merit of their whole religious system. This motive led them to confound the history and alter the names of the primitive gods.

On the influence on the early culture of the Greeks from the east, cons. P. I. § 40-42. P. II. § 12.—Some traditions may have come from India. There are certainly many points of resemblance between the mythology of Greece and that of India. See *Karl Ritter*, Die Vorhalle Europæischer Vœlkergeschichten vor Herodotus um den Kaukasus und an den Gestaden des Pontus, Berl. 1820. 8. —*Moore's* Hindoo Pantheon.—*Maurice's* Indian Antiquities. Lond. 1806. 7 vols. 8.

§ 8. The religious system of the Romans gives clearer evidence of its Grecian descent, being in scarcely any part of it a native growth, but borrowed chiefly from the Greek colonies in Italy. Yet the Romans likewise changed not only in many cases the names of the gods, but also the fictions of their story, and the rites of their worship. They also derived some notions and usages from the Etrurians. (Cf. P. I. § 109.) All the religious conceptions and institutions of the Romans were closely interwoven with their civil policy, and on this account exhibited some peculiarities, particularly in their system of auspices, auguries and various omens. We find therefore in Roman mythology much which the Greek had not, and much which was borrowed from it, but altered and as it were moulded anew.

§ 9. Thus the general division or classification of the gods was not the same with both nations. The Greeks made a *three-fold* division into *Superior gods*, *Inferior gods*, and *Demigods* or heroes; the Romans a *two-fold*, into gods *Superior* and *Inferior* (*Dii majorum*, et *minorum gentium*). Their first class the Romans distinguished as *Consentes*, and *Selecti*; the second, which included demigods or heroes, as *Indigetes*, and *Semones*.

The Deities were also classed according to their supposed *residence*. They are sometimes arranged according to their *descent* in the fabulous genealogies.

When classed according to residence, they are called *celestial*, *terrestrial*, *marine*, and *infernal*.—A genealogical table according to *Hesiod's Theogony* is appended to *Cooke's* Hesiod. (Cf. P. II. § 51. 4.)

In the Roman classification the *Consentes*, so called because they were supposed to form the great council (*consentientes*) of heaven, consisted of *twelve*, 6 males and 6 females; Jupiter, Neptune, Apollo, Mars, Mercury, Vulcan; Juno, Minerva, Ceres, Diana, Venus, Vesta. These were the *great celestial gods*. The *Selecti* were nearly equal to them in rank and consisted of eight, Saturn, Pluto or Orcus, Bacchus, Janus, Sol, Genius, Rhea, and Luna. These were called *Dii majorum gentium*, and all the rest *Dii minorum gentium*, in allusion to the division of the senators (*patres*).

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The *Indigetes*, called also *Adscriptitii*, were heroes ranked among the gods on account of their merits, and included particularly Hercules, Castor or Pollux, and Quirinus or Romulus. The *Semones* included those deities, that presided over particular objects, as *Pan*, god of shepherds, Flora, goddess of flowers, &c. Besides these there was, among the *Dii minorum gentium*, a numerous class of *miscellanei*, including the virtues and vices and other objects, personified; and also a number called *dii peregrini*, foreign gods, introduced at Rome from abroad, or at least tolerated, although perhaps worshiped chiefly by foreigners residing in the city.

The *Consentes* in the Roman division corresponded to the class, which the Greeks, when denominating the gods by their residence, termed the *celestial* and *Olympian*, ἐπουράνιοι, ὀλύμπιοι; which were also called οἱ μεγάλοι θεοὶ, and οἱ δώδεκα θεοὶ. The Athenians had an altar consecrated to these collectively, βωμὸς τῶν δώδεκα.

§ 10. But the differences in the systems of the two nations need not essentially affect a scientific treatment of the subject of their mythology. For the principal deities of each were common to both, and it will contribute to brevity and comprehensiveness to include them all in one system of classification, pointing out what may be peculiar in each case as it occurs. It is therefore proposed to consider the gods of the Greek and Roman mythology in *four* classes; viz. (1) *Superior Gods*, (2) *Inferior Gods*, (3) *Mythical Beings*, whose history is intimately connected with that of the gods, and (4) *Heroes*.

In the first class will be noticed the *twelve Consentes* or *great celestial gods*, and four others, Saturn, Rhea, Pluto and Bacchus.—In the second will be mentioned Uranus or Cœlus, Sol, Luna, Aurora, Nox, Iris, Æolus, Pan, Latona, Themis, Æsculapius, Plutus, and Fama. Here belong also numerous deities of the Romans, which were not common to them and the Greeks. The third class comprehends the Titans and Giants, Tritons, Sirens, Nymphs, Muses, Graces, Fates, Furies, Genii, Lares, Satyrs and the like. Under the last fall the names of Perseus, Hercules, Theseus and various others, whose achievements led to their deification.

§ 11. It may be proper to remark here, that the ideas entertained by the Greeks and Romans respecting the nature of Divinity, were exceedingly imperfect. A being possessing powers of body and mind superior to those of man, especially superior might, mainly answered to their notions of a God. The superiority, which they ascribed to their deities, consisted chiefly in freedom from bodily decay, a sort of immortal youth, ability to move with wonderful celerity, to appear and disappear at pleasure with a noble and beautiful form, and to exert an immediate influence upon the condition of mortals. In these respects, however, their power was limited, according to the general opinion, being controlled by an eternal and immutable relation of things termed *fate* or *destiny*.

§ 12. Before proceeding to notice more particularly the classes specified, we will, in accordance with our general plan in other parts of this work, present some references to the sources of information on

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the subject; alluding first to ancient authorities, and then giving the titles to more modern works.

1.* Almost all the Greek and Roman poets make use of, or at least touch upon, mythological subjects; although these are not by any means treated in the same manner in the different kinds of poetry, epic, lyric, dramatic and didactic. We have properly *mythic poetry* in the Theogony of Hesiod and the Cassandra of Lycophron (P. II. §§ 51, 67), the Metamorphoses of Ovid and in two poems of Claudian, the Gigantomachy, and the Rape of Proserpine (P. II. § 334).

Many historians have introduced into their narratives mythological traditions, without presenting them, however, as fully entitled to credence; while they have also recorded much, that appertained to the worship of the gods and to works of art connected with mythology. Herodotus, Diodorus, Strabo, Pausanias, and the elder Pliny may be mentioned particularly.

There were also ancient writers, who made mythology their theme, or treated the subject more at length; as among the Greeks, *Apollodorus*, *Conon*, *Hephæstion*, *Parthenius*, *Antoninus Liberalis*, *Palæphatus*, *Heraclides*, *Phurnutus* (P. II. §§ 221 ss.); among the Romans, *Hyginus*, and *Fulgentius* (P. II. §§ 384. ss). Notices on this subject are found also in the works of some of the early writers of the church and also in the notes of most of the Greek scholiasts.

2.* Of the numerous modern works on Mythology, some treat the subject more at large, others more compendiously; some present the subjects in an alphabetical order; there are also works accompanied with plates and drawings for illustration.

(*a*) The following are some of the works which go into more full details. *Lil. Greg. Gyraldi*, Historiæ Deor. Gentil. Syntagmata XVII. Bas. 1548. fol. Also in his *Opp. Omn.* (ed. *J. Jensius*,) Lugd. Bat. 1696. fol.—*Vinc. Cartari*, le imagini degli dei degli antichi, Lion. 1581. 4. Also in Latin, Lugd. 1581. 4. oft. repr.—*Natalis Comitis* Mythologiæ s. Explicationis Fabularum libri X. Gen. 1651. 8.—*Gerh. I. Vossius*, De theologia Gentili et physiologia christiana, s. de origine et progressu idololatriæ libri IX. Amst. 1668. fol.—*Ant. Banier*, La mythologie et les fables expliquees par l'histoire, Par. 1738-40. 8 vols. 12. In German with additions by *J. A. Schlegel and J. M. Schrœckh*, Lpz. 1755-65. 5 vols. 8. —*F. Creuzer's* Symbolik und Mythologie der Alten Vœlker, besonders der Griechen. Lpz. 1819-21. 4 Bde. 8.—Same, (abridged) by *G. H. Moser*, Lpz. 1822. 8.—*J. H. Voss*, Antisymbolik. Stuttg. 1824. 8.—*G. Hermann and F. Creuzer*, Briefe ueber Homer und Hesiodus. Heidelb. 1818. 8.—*G. Hermann* ueber das Wesen und die Behandlung der Mythologie. Lpz. 1819. 8.—*J. A. Kanne's* Mythologie der Griechen. Lpz. 1805. 8.—By *same*, erste Urkunden der Geschichte, oder allgemeine Mythologie. Baireuth 1808. 2 Bde. 8.—By *same*, Pantheon der ælteston Naturphilosophie aller Vœlker. Tueb. 1811. 8.—*J. L. Hug's* Untersuchungen ueber d. Mythos d. beruehmtern Vœlker d. alt. Welte, vorzueglich d. Griech. Freyb. 1812. 4.—*J. A. L. Richter's* Phantasien des Alterthums, oder Samml. myth. Sagen der Hellenen, Rœmer &c. Lpz. 1808-20. 5 Bde. 8.—We may add *J. Bryant's*, New System of Mythology, Lond. 1807. 6 vols. 8.—*Dupuis*, Origine de tous les Cultes. Par. 1822. 7 vols. 8.—*R. P. Knight*, Inquiry into the symbolical Language of Ancient Art and Mythology, in different Nos. of the *Classical Journal*.—*Constant*, De la Religion. Par. 1826-31. 5 vols. 8.

(*b*) More compendious treatises, or manuals. *C. T. Damm*, Mythologie der Griechen und Rœmer (ed. *Levezow*) Berl. 1820. 8. with plates.—*M. G. Hermann*. Handbuch der Mythologie aus Homer und Hesiod. Berl. 1787-95. 3 vols. 8.—By *same*, Mythologie der Griechen, fuer die obern Klassen &c. Berl. 1801. 2 vols. 8. —*K. Ph. Moritz*, Gœtterlehre, oder mythol. Dichtungen der Alten. Berl. 1819. 8. with plates. Same work in English, Mythological Fictions of Greeks and Romans. 12mo.—*Fr. Rambach*, Abriss einer Mythologie fuer Kuenstler. Berl. 1796. 2 vols. 8.—*C. A. Bœttiger's* Grundrisse zu Vorlesungen ueber die Mythologie. Dresden 1808. 8.—By *same*, Amalthea oder Museum d. Kunst mythologie u. bildl. Alterthumskunde, Leipz. 1821.—*F. Feidler's* Mythologie der Griechen u. italisch. Vœlker. Halle 1823.—*Andrew Tooke*, The Pantheon; containing the Mythological systems of the Greeks and Romans. 36th ed. Lond. 1831. 8. with plates.—*Valpy's* Elements of Mythology. Lond. 1832. 18. very brief.—*C. K. Dillaway*, Roman Antiquities and Ancient Mythology, Bost. 1831. 12.—*Keightley's* Mythology. Lond. 1832.

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(*c*) Dictionaries of Mythology.—*B. Hederick*, Mythologisches Lexicon. (ed. *I. J. Schwabe*) Lpz. 1770. 8.—*P. F. A. Nitsch*, Neues mythol. Wœrterbuch. (ed. *F. G. Klopfer*) Lpz. 1821. 2 vols. 8.—*K. Ph. Moritz*, Mythol. Wœrterbuch fuer Schuler. Berl. 1817. 8.—*I. G. Gruber*, Wœrterbuch der altklassischen Mythologie und Religion, Weim. 1810. 3 vols. 8.—*P. C. Chompre*, Dictionaire abrege de la fable. Par. 1818. 12.—*Fr. Noel*, Dictionaire de la fable, ou Mythologie grecque, latine, egyptienne, celtique, persanne, indienne, chinoise, &c. Par. 1823. 2 vols. 8. —*Wm. Holwell*, A Mythological Dictionary &c. (Extracted from *J. Bryant's* New System or Analysis of Ancient Mythology.) Lond. 1793. 8.

(*d*) The following works contain plates illustrating the subjects of mythology, accompanied with explanations.—*Bernard de Montfaucon*, L'Antiquite expliquee et representee en figures. Par. 1719. 10 vols. in 5 fol. Supplem. Par. 1724. 5 vols. fol.—*Jouck. von Sandrart*, Iconologia deorum, Nuernb. 1680. fol.—*Spence's* Polymetis, or an enquiry concerning the agreement between the works of the Roman poets and the remains of the ancient artists. Lond. 1747. fol. 1755. fol.—*A. Hirt*, Bilderbuch fuer Mythologie, Archæologie und Kunst. Berl. 1805-16. 2 vols. 4.—*A. L. Millin*, Galerie mythologique, ou Recueil des monumens pour servir a l'etude de la mythologie, de l'histoire de l'art &c. Par. 1811. 2 vols. 8. containing correct pictures of about 800 ancient monuments.

(*e*) The impressions on ancient gems are of much service in illustrating mythology, to which part of the subject belong the following works.—*A. C. Klausing*, Versuch einer mythologischen Daktyliothek fuer Schuler. Lpz. 1781. 8 (with 120 neat impressions of engraved gems.)—*T. F. Roth's* mythologische Daktyliothek. Nuernb. 1805 (with 90 impressed models of engraved stones).—Also *Lippert's* Daktyliothek (P. I. § 210). One thousand of his impressions belong to mythology.—The gems, of which *Wedgwood and Bentley* have given imitations, pertain many of them to mythology, as also those of *Tassie* (P. I. § 210).

(*f*) Here we may name likewise some works on the Mythology of other nations besides the Greeks and Romans.—*Moore's* Hindoo Pantheon.—*Rhode*, Ueber die religiœse Bildung der Hindus. Lpz. 1827. 2 vols. 8.—*Kennedy*, Researches into the Nature and Affinity of Ancient and Hindoo Mythology. Cf. *Asiatic Researches.*—*Maurice*, Indian Antiquities. Lond. 1806. 7 vols. 8.—*Hager*, Pantheon Chinois, (or Parallel between the religious worship of the Greeks and the Chinese). Par. 1810. 4. Cf. *Class Journ.* i. 178.—*Prichard's* Analysis of Egyptian Mythology. Lond. 1819. 8.—*Nyerup*, Wœrterbuch der Scandinavian Mythologie. Copenh. 1816. 12.

I.—Mythological History of the Superior Gods.

§ 13.* The Divinities, which we include in the class denominated *Superior Gods*, are the following; SATURN, *Κρόνος*, *Χρόνος*, *Saturnus*; JANUS; RHEA or CYBELE, *Ῥέα*, *Ρεία*, *Κυβέλη*; JUPITER, *Ζεύς*; JUNO, *Ἥρα*; NEPTUNE, *Ποσειδῶν*, *Neptunus*; PLUTO, *Πλούτων*; APOLLO, *Ἀπόλλων*; DIANA, *Ἄρτεμις*; MINERVA, *Παλλάς*: MARS, *Ἄρης*; VENUS, *Ἀφροδίτη*; VULCAN, *Ἥφαιστος*, *Vulcanus*; MERCURY, *Ἑρμῆς*, *Mercurius*; BACCHUS, *Διόνυσος*; CERES, *Δημήτηρ*; VESTA, *Ἑστία*.

§ 14. (1) SATURN. This was one of the most ancient of the gods, called *Chronos* by the Greeks and *Saturnus* by the Romans. He was said to be the son of *Uranos* and *Titæa*, i. e. *the heavens* and *the earth*, and to have possessed the first government of the universe.

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His wife was *Rhea*, who was his sister. Saturn and his five brethren were called *Titans*, probably from their mother; Rhea and her five sisters, likewise, *Titanides*. Saturn seized upon the government of the universe by his superiority over his father and brothers; yet pledged himself to rear no male children; accordingly he is represented as devouring his sons as soon as born.

§ 15. But this fate, three of them, Jupiter, Neptune and Pluto, escaped, through the artifice of Rhea their mother, who gave him stones to devour instead of the children at their birth. Jupiter aided Saturn in recovering his throne, after he had been driven from it by his brothers the Titans and bound in Tartarus. But soon he made war himself upon Saturn, and seized the government. According to Roman fiction, Saturn now fled to Italy (thence called *Saturnia*), and acquired great honor by teaching arts and morals to the people. Under him was the so called golden age, which the Greek poets also assigned to the reign of Saturn and described as singularly happy. Probably an idea of the perfection and fecundity of nature, when just newly created, is the basis of this story.

Hes. Op. et Di. vs. 199. *Virg.* Æn. viii. 319. *Ov.* Metam. i. 89-112.

§ 16. From the Greek name of this God, which is the word signifying *time* (χρόνος), he has been considered as designed to personify time, and the first cause of the visible world. His Latin name also, as well as the story of his devouring his children, seems to have some reference to the idea of time, as satiated only by the destruction of what it has produced. This name, however, may have been given from the idea of fertility or productiveness, as he is said to have taught agriculture and the use of seeds. The word *Saturnus* is derived from *Satur*, signifying *full, satiated*, and also *fertile*.

Saturn is termed *Sator*, *Vitisator*, *Falcifer* (bearing a sickle or scythe), *Sterculinus* or *Stercutius* (having taught the fertilizing uses of manure), *Canus* and *Leucanthes* (λευκανθής).

Some have traced the fables respecting Saturn to the history of Noah. See *Tooke's* Pantheon, P. ii. c. i. § 5.—'Saturn was not unknown to the ancient Germans, among whom he was worshipped by the name of *Seatur*; who is described as standing on a fish with a wheel in one hand, and in the other a vessel of water filled with fruits and flowers.' *Holwell's* Dict. cited § 12. 2 (c).

§ 17. It was once customary to offer to Saturn human sacrifices, particularly among the Carthaginians, the Gauls, and the Pelasgic inhabitants of Italy. His principal temples among the Greeks were at Olympia, and at Drepanum in Sicily. The temple of Saturn in Rome served also the purpose of a treasury, in memorial, perhaps, of the

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general security and the community of goods in the Saturnian or golden age.

The chief festival of this deity was the *Saturnalia* of the Romans, which was, like the *Peloria* (*Πελώρια*) of the Thessalians, devoted to freedom, mirth and indiscriminate hospitality.

Saturn was represented by the figure of an old man having a scythe or sickle in one hand, and often in the other a serpent with its tail in its mouth in the form of a circle, both emblems of time. There are, however, but few ancient monuments of this deity.

Also thus described; 'a decrepid old man with a long beard and hoary head; his shoulders are bowed like an arch, his jaws hollow and thin, his cheeks sunk; his nose is flat, his forehead full of furrows, and his chin turned up; his right hand holds a rusty scythe, and his left a child, which he is about to devour.'

The custom of sacrificing children to Saturn seems to identify him with *Moloch*, the Phœnician idol, to whom the apostate Israelites sacrificed their offspring. Cf. *Diod. Sic.* xx. 14. *Jahn*, Bibl. Arch. § 211.——The *Sun-god* of the South-Americans was worshiped with the same cruel rites.—*Southey's* Madoc, *Notes.*

§ 18. (2) JANUS. He was one of the Superior Gods of the Romans. They represent him as of Thessalian origin, and as reigning over the earliest and so called aboriginal inhabitants of Italy, in the time of Saturn. It was to Janus that Saturn fled, and under them was the *golden age*, a period of uninterrupted *peace*. To Janus, therefore, Romulus dedicated that celebrated temple, which was always open in time of war, and was closed with much solemnity, whenever there was general peace in the Roman empire; a thing which happened but three times during 724 years from the building of the city. From this deity the month of January was named, and the first day of the month was sacred to him.

He is represented with a double, and sometimes with a quadruple face; hence the epithets *Biceps*, *Bifrons*, *Quadrifrons*. He is also called *Patulcius*, *Consivius*, *Clusius*, *Custos* and *Claviger*.

He is also represented with a key in one hand and a rod in the other, with 12 altars beneath his feet, supposed by some to refer to the 12 months of the year. His statue erected by Numa is said to have had its fingers so composed as to signify 365, the number of days in a year.—He was considered as the inventer of locks, doors, and gates, which are thence called *januæ*. He was termed *Father* and sometimes *God of gods*. In sacrifices, prayers were first offered to Janus and oblations were made to him, as being the door of access to the gods.—His original name was *Djanus* or *Dianus*, which some have derived from *dies*, day. He is called the *Sun*, and was the *Sun-god* or *God of the year*, of the original inhabitants of Italy. The story of his friendly reception of Saturn is by some explained as referring to the agreement between the old inhabitants of Latium and the immigrating Pelasgi to worship the two gods in common.—Janus was not received among the gods of the Greeks.

§ 19. (3) RHEA or CYBELE. The common name of the wife and sister of Saturn was *Rhea* or *Ops*. Yet the history and worship of *Cybele* were afterwards so entirely interwoven with those of Rhea,

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that both were considered the same person, and although Rhea was said to be the daughter of Earth, were each taken for *Gaia* or *Tellus*, and often called *Vesta*, and the great *mother of Gods*. The origin of Rhea belongs to the earliest periods of mythical story, and hence the confusion in the accounts which are given of her.

CYBELE, properly speaking, lived later, and was, according to tradition, a daughter of Mæon a king of Phrygia and Lydia, or according to others, in an allegorical sense, the daughter of Protogonus. Her invention of various musical instruments, and her love for *Atys*, a Phrygian youth, whose death rendered her frantic, are the most prominent circumstances of her history.

Ovid, Fast. 4. 223.—*Catullus*, de At. et Ber.

§ 20. That this goddess was a personification of the earth as inhabited and fruitful, is supposed from the manner in which she was represented. Her image was generally a robust woman, far advanced in pregnancy, with a turreted mural crown on her head. Often she was borne in a chariot drawn by lions; sometimes she rested upon a lion.

She was also formed with many breasts, with a key or keys in her hand, sometimes a sceptre, and frequently with two lions under her arms.—Besides the names above mentioned, she was also called *Mater* Dyndymena, Berecynthia and Idæa, *Pessinuntia*, and *Bona Dea*.

A figure in silver, with some parts plated with gold, and the whole elegantly finished, representing *Cybele*, was found at Macon (ancient *Matisco*) on the Saone in 1764. It was published by *Count Caylus* (Vol. 7. pl. 71).—*Anthon's* Lemp.

§ 21. Her worship was especially cultivated in Phrygia, but spread thence through Asia. The celebration of her festivals was exceedingly tumultuous, as her priests, called *Corybantes*, or *Galli*, and the chief one *Archigallus*, went about with clamorous music and singing, acting like madmen and filling the air with the mingled noise of shrieks, howlings, drums, tabrets, bucklers and spears.

The removal of her image from Pessinus to Rome, and the establishment of her worship in the latter city, was a remarkable event. The festival called *Megalesia* (from μεγάλη, the great mother) was maintained in her honor.

Liv. Hist. 29. 10, 11, 14. *Val. Max.* 8. 15.——The place called *Pessinus* was said to have derived its name from Πεσεῖν, *to fall*, because it was the spot upon which the image of this goddess fell, being like the fabled *Ancile* and *Palladium* sent down from Jupiter.

At her festival, the *Megalesia*, Roman matrons danced before her altar; the magistrates assisted in robes of purple; a great concourse of people and strangers usually assembled, and Phrygian priests bore the image of the goddess through the streets of the city. The festival called *Hilaria* was celebrated in a similar manner, and attended with many indecencies.—There appears to be a strong resemblance between Cybele and *Pracriti*, the goddess of nature among the Hindoos. The latter is represented as drawn by lions, and her festival is attended with the beating of drums.—*Moore's* Hindoo Pantheon.

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§ 22. (4) JUPITER. The highest and most powerful among the gods was called by the Greeks *Ζεύς*, by the Romans *Jupiter*. It would seem, that by this god was originally represented *nature* in general, afterwards the *superior atmosphere*, and finally the *supreme existence*. Many tales of the early history of *Crete* were incorporated among the traditions respecting him.

He was a son of Saturn and Rhea, educated in Crete. He robbed his father of his kingdom, and shared it with his two brethren so that Neptune received the sea, Pluto the infernal world, and himself the earth and heavens. The Giants, sons of the earth, disputed the possession of his kingdom with him, and attempted to scale Olympus, but he defeated them with thunderbolts forged by the Cyclops.

Enraged by the wickedness and deep corruption of men, he destroyed the whole race by a vast deluge, from which Deucalion and Pyrrha alone escaped. The supposed date of this flood is not far from 1500 years B. C.

Ov. Metam. i. 151. 260.—*Claudian's* Gigantomachia.

§ 23. The ordinary residence of Jupiter was upon Olympus, a mountain of Thessaly, which the poets, on account of the constant serenity of its summit, represented as a suitable place for the abode of the gods.

His first wife was *Metis*, whom he destroyed, because it was foretold him, that she would bear a child that would deprive him of the kingdom. Afterwards the goddess Minerva was produced from his head. By his second wife, *Themis*, he begat the *Horæ* and the *Parcæ*.—The third and most celebrated was *Juno*, by whom he had his sons Mars and Vulcan.—Tradition, particularly the tales respecting metamorphoses, relate numerous amours of Jupiter; e. g. with Europa (1), Danäe, Leda, Latona, Maia, Alcmena, Semele (2) and Io (3). Apollo, Mercury, Hercules, Perseus, Diana, Proserpina and many other gods and demigods were called the children of Jupiter. The name of son or daughter of Jupiter, however, was often employed merely to designate superior dignity and rank, and not intended to imply literal relationship.

(1) *Ov.* Met. ii. 836. (2) Ib. iii. 265. (3) Ib. i. 588.

§ 24. The worship of Jupiter was universally spread, and numerous temples were erected to his honor. The largest and the most celebrated in Greece was that in Olympia in Elis, remarkable for its own magnificence, and for its colossal statue of Jupiter wrought by Phidias, and for the Olympic games held in its vicinity every fifth year. His oracle in the grove of oaks at Dodona was renowned, and con-

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sidered the most ancient in Greece.—In Rome, the *Capitol* was specially dedicated to him, and he had in that city many temples.

Jupiter is generally represented as sitting upon a throne, with a thunderbolt in his right hand, and in his left a long sceptre resembling a spear. The eagle, sacred to him, appears standing near, or as in some monuments, resting at his feet with extended wings. As Jupiter Ammon, he was represented with the horns of a ram.

The eagle sometimes is perched upon his sceptre. He is also spoken of as wearing 'golden shoes and an embroidered cloak adorned with various flowers and figures of animals.'—In Lybia a temple was consecrated to him under the name of Ammon, the site of which was discovered by an English traveler in 1792, and was visited by Belzoni in 1816.–See *Rennell's* Geog. of Herod. Sect. xxi.

§ 25. This god received a multitude of names and titles derived from circumstances of his history, or the places of his worship. The Greeks termed him *Ζεὺς*, and applied to him various epithets, as the *Idæan* (*ὁ Ἰδαῖος*), *Olympic* (*Ὀλυμπικὸς*), *Dodonæan* (*Δωδωναῖος*), *thunderer* (*κεραύνιος*), *deliverer* (*ἐλευθέριος*), *hospitable* (*ξένιος*), *punisher of the perjured* (*ὅρκιος*), &c. The Romans styled him *Optimus Maximus*, *Capitolinus*, *Stator*, *Diespiter*, *Feretrius*, &c. As the avenger of crime, he was called also *Vejovis* or *Vedius;* yet some consider these as names of another distinct divinity; and others take them for names of Pluto.

Among the epithets applied by the Greeks were also the following; from his sending *rain*, *ὄμβριος*, *ὑέτιος*, *νεφεληγερέτης*, *ὀρσινεφής*; from his darting thunder, *ἀστεροπητής*, *βρονταῖος*, *τερπικέραυνος*, ; from his protection of suppliants, *ἱκέσιος*, *ἱκετήσιος*. The Romans also called him sometimes *Inventor*, *Elicius*, *Latialis*, *Sponsor*, *Victor*, *Fluvialis*.—His Latin name Jupiter is from *Ζεῦ Πάτερ*, *Z* being changed in J. From *Ζευς*, in Doric *Ζεύς* and Æolic *Δεύς*, came also probably the Latin *Deus*. The word is by some supposed to be of eastern origin; others say it is applied to this deity as the source of *life*, from *ζάω*.

Very discordant opinions have been maintained respecting the meaning of the various fables about Jupiter. It is evident, that attributes drawn from many different personages and probably eastern deities were associated with his name, in the descent of mythological traditions from one generation to another. When the different tales are united, they form a very incongruous mixture, combining historic narrative, poetic ornament, and philosophic allegory.

§ 26. (5) JUNO. The wife and sister of Jupiter, daughter of Saturn and Rhea, and as wife of Jupiter mistress of gods and men, was called by the Greeks *Ἥρα*, and by the Romans *Juno*. Her birthplace was assigned by the Greeks to Argos, or the island Samos, and to other spots in Greece, although her story and her worship was rather of Phœnician origin. The chief peculiarities of her character were love of power, and jealousy; the latter passion was constantly inflamed and fed by Jupiter's infidelity.

In consequence of this jealousy she wrought several metamorphoses, as in the case of Calisto (1) and Galanthis (2). Hence also her wrath against Io (3) and Semele (4), and her ill will towards the Tro-

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jans because Paris denied her the prize of beauty in the contest with Pallas and Venus. By her jealousy she often aroused the anger of Jupiter, who once, according to Homer's representation (5), suspended her in the air by a golden chain. Ixion's love for her was punished by Jupiter with everlasting torture, he being bound to a wheel constantly revolving.

(1) *Ov.* Met. ii. 474. (2) *Ib.* ix. 306. (3) *Ib.* i. 568. (4) *Ib.* iii. 256. (5) Iliad xv. 15, 18.

§ 27. The worship of Juno was far spread, and the number of her temples and festivals was very great. Her worship was especially cultivated in Argos, Samos, Sparta, Mycenæ and Carthage, cities which committed themselves particularly to her protection. In Elis were games, every fifth year, sacred to her, called *Ἡραῖα*. This was the name also of her great festival celebrated at Argos and other places, which was likewise called *ἑκατομβοια*, because it was customary on the occasion to sacrifice a hecatomb of oxen at the temple of the goddess. There was a similar festival at Rome called *Junonia* and *Junonalia*.

From her, tutelary angels or guardians of females were called among the Romans *Junones*. The Roman women took their oaths in her name, as the men did in the name of Jupiter. Both Greeks and Romans honored her as the protectress of marriage. Her daughters were *Hebe*, goddess of youth, and *Ilithyia*, who presided over births. Her messenger and servant was *Iris*, the goddess of the rainbow.

§ 28. The ancient artists endeavored to exhibit the haughtiness and jealousy of Juno in their representations of her. Among the symbols of her attributes the most remarkable was the peacock, held as sacred to her, and found by her side in many figures. Sometimes her chariot is drawn by two peacocks. She was frequently represented by Roman artists upon their coins, which, however, often contain the Empresses exhibited as Junos.—The Romans dedicated to her the month of *June*, named (1) after her.—She is often described by the poets as the *Queen of gods and men*.

(1) *Ov.* Fast. vi. 26.———Juno had a great variety of names; as *Argiva*, *Cingula*, *Egeria*, *Juga* (*Ζυγία*), *Lucinia* or *Lucina*, *Moneta*, *Nuptialis* (*Γαμηλία*), *Opigena*, *Populonia*, *Sospita*, *Unxia* &c.—She is usually represented as a grave, majestic matron; usually with a sceptre in her hand and a veil on her head and a crown decked with flowers; sometimes she has a spear in her hand, or a *patera* or vessel for sacrifices. The peacock is sometimes at her feet. Homer exhibits her in a chariot adorned with gems, having wheels with brazen spokes, and naves of silver, and horses with reins of gold. But generally she is represented as drawn by peacocks in a golden chariot.

The fables respecting Juno are interpreted differently according to the meaning attached to those respecting Jupiter. When Jupiter is considered as typifying, or allegorically representing, the *active* productive power in nature, Juno is the *passive*. Their quarrels are then explained as physical allegories.

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§ 29. (6) NEPTUNE. The government of the waters of the earth was, in the division of authority already mentioned (§22), assigned to the brother of Jupiter, called *Ποσειδῶν*, or *Neptune*. The idea of a god ruling the waters arose from the surprise of the first observers of the power of that element; even before Neptune, *Oceanus*, son of the heavens and the earth, and husband of Thetis, was honored as god of the sea. Oceanus was, according to Hesiod, one of the Titans, and was considered as ruler of the exterior waters encompassing the earth, while the interior seas and rivers were assigned to Neptune.

The wife of Neptune was Amphitrite, a daughter of Nereus or Oceanus, and Doris. He obtained Amphitrite by the aid of a dolphin, and in return honored the fish with a place among the constellations. The principal sons of Neptune were Triton, Phorcus, Proteus and Glaucus. The chief characteristics of these minor deities of the sea were the power of divination and ability to change their forms at pleasure. The daughters of Nereus and Doris were the so called *Nereides*, or sea-nymphs, fifty in number. They belonged to the train of Neptune and were subservient to his will.

§ 30. The principal exploits and merits ascribed to Neptune are the assistance rendered to his brother Jupiter against the Titans, the building of the walls and ramparts of Troy, the creation and taming of the horse, the raising of the island Delos out of the sea, and the destruction of Hippolytus by a monster from the deep. He was feared also as the author of earthquakes and deluges, which he caused or checked at pleasure by his trident.

The Greeks seem to have derived the worship of this god not from Egypt, but Libya. He was honored particularly in cities situated near the coasts, as presiding over their navigation. Thus at Nisyrus on the isthmus of Corinth, he had a celebrated temple, and also on the promonontory of Tænarus. Of his temples at Rome, the most noted was that in the ninth district (1) containing a suite of pictures representing the Argonautic voyage. The victims usually sacrificed to Neptune were horses and bulls. In honor of him the Greeks maintained the *Isthmian Games*, and the Romans the *Neptunalia*, and the *Consualia*, which were afterwards from the place of celebration called *Ludi Circenses*.

(1) See description of the city of Rome on a subsequent page.

§ 31. His figure upon remaining monuments is in accordance with the dignity ascribed to him, commanding and majestic, with a front calm and serene, even in anger (Æneid i. 124). In his hand he commonly holds the trident, or a long antique sceptre, with three tines,

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with which he makes the earth tremble and throws the waters into commotion. He is often represented as moving upon the waters, drawn in a chariot by dolphins or war-horses, and surrounded by a retinue of attendants.

The following are some of his many names, and epithets; *Ἀσφάλιος*, upholding the earth, *Σεισίχθων*, earth shaker, *Ἵππιος*, *Petræus*, *Consus*.

Virg. Æn. i. 124. *Hom.* Il. xiii. 23. *Virg.* Æn. i. 155. *Stat.* Achil. i. 60.——Various etymologies have been given of the names *Ποσειδῶν* and Neptunus; the latter is by some derived from *nubo*, because the water covers or conceals the earth; the former from *πούς* and *δέω*, as Neptune binds the feet, that is, man cannot walk on the water. But such speculations cannot be relied on.—Neptune is represented as standing upright in his sea-chariot, which is a large shell; he is arrayed in a mantle of blue or sea-green, and is accompanied by his wife; he is described with black hair and blue eyes. Sometimes he appears treading on the beak of a ship.—The government and protection of ships was committed to him. He also presided over the horse, which was sacred to him, and over horse-races; at the *Consualia*, all horses were allowed to rest from labor.

§ 32. (7) PLUTO. He was a second brother of Jupiter, and received, as his portion in the division of empire, the infernal regions or the world of shades. Under this idea the ancients imagined the existence of regions situated down far below the earth, and they represented certain distant and desert lands as serving for a path and entrance to the under world. Hence the fictions respecting Acheron, Styx, Cocytus, and Phlegethon, as being rivers of Hell. These regions below the earth were considered as the residence of departed souls, where after death they received rewards or punishments (1) according to their conduct upon earth. The place of reward was called *Elysium*; that of punishment *Tartarus*.

The chief incident in the history of this god is his seizure and abduction of *Περσεφόνη*, or Proserpine, who thereby became his wife, and the queen of the lower world. She was a daughter of Jupiter and Ceres. The circumstances of this event are related fully and poetically by Claudian (2) and Ovid (3), and furnished the ancient artists with frequent subjects for their skill in device and representation (4).

(1) *Virg.* Æn. vi. 637.—*Tibull.* i. El. 3. v. 57ss. (2) De Raptu Proserpinæ Lib. iii. (3) Metam. v. 341. (4) See *Montfaucon*, Ant. Expl. T. I. pl. 37-41.

§ 33. Pluto is represented both by poets and artists with an air menacing, terrible, and inexorable. The latter usually exhibit him upon a throne, with a bifurcated sceptre, or a key, in his hand. A rod is sometimes put into his hand instead of his sceptre. The device which places upon his head a sort of bushel or measuring vessel, instead of a crown, is of Egyptian origin, borrowed from the images of Serapis.

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His worship was universal; but it was attended with special solemnities in Bœotia, particularly at Coronea. His temple at Pylos in Messenia was also celebrated. The Roman gladiators consecrated themselves to Pluto. The victims offered to him were usually of a black color. Some of his principal names were *Ζεὺς στύγιος*, *Soranus*, *Summanus*, *Februus*.

The Greeks named him *Πλοῦτων*, as some suppose, from *πλοῦτος*, *wealth*, which comes from the bowels of the earth. The Romans gave him the name *Dis*, having the same sense. He is also called "*Ἀδης*, *Orcus*, *Jupiter infernus*, &c.—His chief festival was in February, when the Romans offered to him the sacrifices called *Februa*, whence the name of the month. His rites were performed by night or in the dark. The cypress was sacred to him, branches of which were carried at funerals.—He appears crowned with ebony, sometimes with cypress leaves, sometimes with flowers of narcissus.—He is said to have possessed a helmet, which rendered its wearer invisible.

§ 34. Under the control of Pluto were the three judges of the lower world, *Minos*, *Rhadamanthus* and *Æacus*. These decided the condition of all the spirits brought into Pluto's realms by *Charon*. Minos held the first rank. They were sons of Jupiter. They appear in Grecian history as real persons. At the entrance to the world of shades, in Pluto's vestibule, lay the dog *Cerberus*, a three-headed monster, that hindered the spirits from returning to the upper world. The most memorable of those represented as punished in Tartarus were Ixion, Sisyphus, Tityus, Phlegyas, Tantalus, the Danaides, and the Aloides.

Charon is said to have been the son of Erebus and Nox. His office was to conduct the souls of the dead in a boat over the river Styx and Acheron to the realms of Pluto. As all were obliged to pay him an *obolus*, a small piece of money, it was customary to place a coin for that purpose under the tongue of the deceased before the funeral rites. Such as had not been honored with a funeral were compelled to wander on the shore a hundred years before they could be transported. The fable respecting Charon is borrowed from the Egyptians, who had the custom of a trial and sentence upon their deceased, before allowing them the honors of burial. For this trial all were carried across a lake in a boat, whose helmsman was called Charon.—*Rollin*, Anc. Hist. B. I. Ch. 2. Sect. 2.

§ 35. (8) Apollo. The earliest and most natural form of idolatry was the worship of the stars, and especially of the sun, whose splendor, light, heat and salutary influence upon all nature were taken as the supernatural and independent powers of a deity. Hence the ancient fiction ascribing personality to this luminary, which was worshiped by the Egyptians under the name of *Horus*, by the Persians under that of *Mithras*, by the later Greeks and Romans under that of *Phœbus* (*Φοῖβος*) and *Apollo*. The two latter people, however, considered their "*Ηλιος* and *Sol* as a separate divinity, and attached to the history of Apollo many circumstances not connected with his original character as the god of light.

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§ 36. According to both nations, Apollo was the son of Jupiter and Latona, born on the island Delos. He was regarded as the god of the sciences and the arts, especially poetry, music and medicine. They ascribed to him the greatest skill in the use of the bow and arrow, which he proved in killing the serpent Pytho, the sons of Niobe, and the Cyclops. The last achievement incensed Jupiter, and he was banished from Olympus. During his exile Apollo abode as a shepherd (1) with Admetus king of Thessaly. He also assisted Neptune in raising the walls of Troy, beguiling the toil of the laborers with his lyre and songs. His musical contest (2) with Pan and Marsyas is referred to the same period of his history.

Other memorable circumstances in his history are his love for Daphne and her transformation into a laurel-tree (3); that of Clytie for him and her metamorphosis into a sun-flower (4); his friendship for Hyacinthus (5), who was killed by Apollo's inattention, but changed into the flower of that name, and for Cyparissus also accidentally slain and changed into a tree (6); the indiscreet request of his son, Phäethon (7), to guide his father's chariot for one day, and the fatal consequences of the attempt.

(1) *Ov.* Met. ii. 680. (2) vi. 382. xi. 146. (3) Met. i. 452. (4) iv. 206, 256. (5) x. 162. (6) x. 106. (7) i. 750.

§ 37. The worship of Apollo was much celebrated among both Greeks and Romans. As the god of inspiration and prophecy, he gave oracles at Didyma, Patara, Claros and other places. His temple at *Delphi*, and the oracle connected with it, was the most celebrated; next in fame was that in Argos, and the one at Rome on the Palatine hill, built by Augustus and adorned with a famous library. The Greeks celebrated in honor of Apollo the *Pythian games*, and the Romans those called *ludi Apollinares*, and the *ludi seculares*. The laurel and olive, the wolf and hawk, the swan and grasshopper, the raven, crow and cock were sacred to Apollo.

The image of this god, as expressed by poets and artists, was the highest ideal of human beauty, a tall and majestic body, and an immortal youth and vigor. Accordingly he appears on extant monuments with long hair, crowned with laurel, having in his hand a bow and lyre, and a quiver on his shoulder, naked, or but lightly clad. The most celebrated monument (1) is the marble statue, called the *Apollo Belvidere*.

The following names were applied to Apollo; *Cynthius*, *Delius*, *Nomius*, *Patareus*, *Pythius* (*Πύθιος*), *Smintheus*, *Thymbræus*.

(1) See P. I. § 186. 4. Cf. *Tibull.* L. iii. Ele. 4. v. 27.—'Sometimes he is paint-

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ed with a crow and a hawk flying over him, a wolf and a laurel tree on one side and a swan and a cock on the other; and under his feet grasshoppers creeping.'—He had also the following names; *Ἀοξίας*, *Παιὰν*, *Ἐκηβόλος*, *Τοξοφόρος*, *Ἀλεξίκακος*.—A statue of Apollo stood upon the promontory of Actium, as a mark to mariners, and was seen at a great distance at sea.—The stories respecting Apollo resemble in many particulars those respecting *Crishna* in the Hindoo Mythology.—*Asiatic Researches.* Vol. viii.—*Robinson's* Calmet. *Anthon's* Horace, p. 334.

§ 38. (9) DIANA. She was a daughter of Jupiter, and was born of Latona on the island Delos, at the same time with Apollo. As in Apollo the sun was deified and adored, so was the moon, *luna*, *σελήνη*, in Diana, who was called by the Greeks *Ἄρτεμις*. She was also recognised as the goddess of hunting or the chase, of which she was passionately fond in her youth. She was likewise viewed sometimes as a goddess of the infernal regions under the name of *Hecate*. As presiding over the chase, she received from Jupiter a bow with arrows, and a train of sixty nymphs.

She also obtained from him the grant of her petition to live a virgin, and was therefore the goddess of chastity. Hence her displeasure at the transgression of one of her nymphs, Calisto (1), and her transformation of Actæon into a stag (2). The only one, towards whom she was not indifferent, was the shepherd or hunter, Endymion. She slew the nymph Chione (3) from jealousy of her beauty, and the daughters of Niobe (4) because Latona was slighted by their mother.

(1) *Ov.* Met. ii. 464.-(2) iii. 194.—(3) ix. 321.-(4) vi. 148. Cf. P. I. § 186. 2.

§ 39. No where was the worship of Diana so much regarded, no where had she a temple so splendid, as at Ephesus. With this exception, that in Chersonesus Taurica was the most celebrated, especially through the story of Orestes and Iphigenia. Her principal temple at Rome was that erected by Servius Tullius on Mount Aventinus. In Rome the festival of the *ludi seculares* were sacred to her in conjunction with Apollo, and she was particularly honored under the name of *Lucina*, as presiding over births. In this view she was also called by the Greeks and Romans *Ilithyia* (*εἰλείθυια*), although this was the name (§ 27) of a distinct divinity.

Some of her other names were *Phœbe*, *Cynthia*, *Delia*, *Hecate*, *Dictynna*, *Agrotera* (*ἀγροτέρα*), *Trivia*, from her statues being placed in crossways as she presided over streets, *Chitone* (*χιτῶνη*), and *Triformis*(*τρίμορφος*), from her three-fold character as goddess of the moon or month, the chase, and the lower world.

Other names or epithets were applied to her; *λοχεία*, *κυνηγὸς*, *ὀρεσίφοιτος*, *τριοδῖτις*, *ἰοχέαιρα* and *τοξοφόρος*.——'Diana is called *Triformis* and *Tergemina*. First, because though she is but one goddess, yet she has three different names as well as three different offices. In the heavens she is called Luna; on the earth she is named Diana, and in hell she is styled Hecate or Proserpina. In the hea-

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vens she enlightens every thing by her rays; on the earth she keeps under all wild beasts by her bow and her dart; and in hell she keeps all the ghosts and spirits in subjection to her by her power and authority.—Secondly, because she has, as the poets say, three heads; the head of a horse on the right side, of a dog on the left, and a human head in the midst; whence some call her three-headed or three-faced.—Thirdly, according to some, because the moon has three phases or shapes; the new moon appears arched with a semi-circle of light; the half moon fills a semi-circle with light; and the full moon fills a whole circle or orb with splendor.'

§ 40. As goddess of the chase she is represented, in monuments of art, tall and nimble, with a light, short, and often flowing costume, her legs bare, her feet covered with buskins, with bow and arrows, either alone, or accompanied by her nymphs, often with a hound near her, often riding in a chariot drawn by two white stags. She is thus represented in a beautiful statue supposed to have come from the same hands as the Apollo Belvidere. As the goddess of night, or the moon, she is represented in long robes, with a large starred veil, having a torch in her hand, and a crescent on her head. We have figures of the Ephesian Diana, in the Egyptian style, and in Greek imitation of it, in which she is exhibited with numerous breasts, and very similar to *Isis*, whereby the fruitfulness of nature seems to have been represented.

'Sometimes she appears with wings, holding a lion in one hand, and a panther in the other, with a chariot drawn by two heifers, or two horses of different colors.' The poppy was sacred to Diana. The Athenians sacrificed to her goats, or a white kid, sometimes a pig or ox. The inhabitants of Taurica offered on her altar strangers that were shipwrecked on their coast.

§ 41. (10) MINERVA. Under the name of *Minerva* among the Romans and of *Παλλὰς* and *Ἀθηνᾶ* among the Greeks, ancient fiction personified and deified the idea of high intelligence and wisdom. She was a daughter of Jupiter, sprung from his head. She is said first to have revealed herself near the lake Tritonis in Libya, from which circumstance she was called *Tritonia*, according to some; others derive this epithet, and the Greek *Τριτογένεια*, from the word *τριτὼ* signifying *head*.

The Greeks ascribed to this goddess the invention of many arts and sciences (1), which had a great influence on their civilization. She was regarded as inventress of the flute, of embroidery and spinning, the use of the olive, and various instruments of war; in short of most works indicating superior intelligence or skill. Arachne's contest with her in working with the needle, and consequent despair and transformation are beautifully described by Ovid (2).

(1) *Ov.* Fastor. iii. 815.—(2) Met. vi. 5.

§ 42. The city of Athens was consecrated to Minerva, and boasted of receiving its name from her. The splendid temple at that place dedi-

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cated to her was called *Parthenon*, in reference to her virgin purity (παρθένος). She had other temples, at Erythræ, Tegea, and Sunium, and several at Rome. Her principal festivals among the Greeks were the *Panathenæa*, the greater and the less, and among the Romans the *Quinquatria*; on each of which, games and contests were held. The owl was sacred to Minerva, and is often found on her images and on the Athenian coins.

The following is the story respecting the name of the city of Athens. When Cecrops built a new city, Neptune and Minerva contended about its name; and it was resolved in the assembly of the gods, that whichsoever of the two deities found out the most useful creature to man, should give the name to the city. Neptune struck the ground with his trident, and a *horse* issued from the earth. Minerva caused an *olive* to spring up. The latter was pronounced the more useful thing, and Minerva therefore gave the city her own name, Ἀθηνᾶ.—*Dr. Clarke* imagines that this story had its origin from the fact, that the plains of Greece were once covered or nearly so with water, which was afterwards removed by evaporation and other causes, and thus a cultivable soil was presented to the inhabitants.—*Clarke's* Travels in various countries &c. P. II. Sec. ii. ch. 12.—Respecting the *Parthenon*, cf. P. II. § 234, 242. On the remains of the temple of Sunium, cf. *Am. Quart. Rev.* vol. vi. p. 237.

§ 43. Minerva is usually represented in military armor, with a helmet, the *Ægis* or her peculiar cuirass bearing on it Medusa's head, with a spear, and often a shield or buckler in her hand. Her helmet is generally ornamented with the figure of the owl, but presents various forms. The colossal statue of Minerva, wrought by Phidias, and the Palladium were much celebrated; the former (1) on account of the perfection of its workmanship, the latter (2) on account of the superstitious confidence placed in it by the Trojans, Greeks and Romans.

Besides the names Minerva, Pallas and Athena, this goddess was often called Παρθένος, Ἐργάτις, and Ἐργάνη, Πολιάς; she is also termed *Musica, Pylotis*, and very often Γλαυκῶπις or Cæsia.

(1) See P. I. § 160, 161, 179.—(2) The *Palladium* was a statue of Pallas, with a spear in one hand and a distaff in the other, about three cubits high. It was said to have fallen from heaven into the citadel of Troy or Ilium, before it was completely built, and that the oracle of Apollo being consulted upon this occurrence answered, that "the city should be safe so long as that image remained within it." When the Greeks besieged Troy, it was therefore thought of the first consequence to obtain this image. Ulysses and Diomedes succeeded in getting it by stealth (*Vir.* Æn. ii. 162). It was said to have been afterwards recovered from Diomedes by Æneas, carried to Italy, and finally lodged in the temple of Vesta.

Minerva is supposed to have been originally an Egytian deity, worshiped particularly at Sais, under the title of Neith or Netha. Various etymologies of her name Ἀθηνᾶ have been given; among them is the conjecture, which derives it from the name of the Egyptian deity just mentioned by inverting the order of the letters, νηθα, αθην.

§ 44. (11) Mars. The god of war and battles was a son of Jupiter and Juno, and educated in Thrace. He was viewed as presiding over rude and fierce war, the origin of which was ascribed to him, while

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Minerva had the credit of inventing tactics and the proper military art.

Notwithstanding the high idea, which Homer gives of the strength and heroism of Mars, he represents him as taken prisoner by Otus and Ephialtes, and wounded by Diomedes; it was, however, by the help of Minerva (Il. v. 383, 855). Besides these occurrences, his amours with Venus and his dispute with Neptune respecting the son of the latter, Hallirrhotius, who was put to death by Mars, constitute all, that is remarkable in his history.

§ 45. He was most worshiped in Thrace (1), where probably the whole conception of such a god originated. He had however temples and priests in most of the Grecian cities. The Romans regarded him as the father of Romulus, and the founder and protector of their nation. They erected to him many temples, consecrated to him a large public place, the *Campus Martius*, and a peculiar order of priests, (2) the *Salii*, who celebrated his festival with music and dancing in solemn processions.

(1) "Mars was never a favorite deity with the Hellenic tribes of Greece, and his worship was comparatively neglected. But among the Romans, few gods were more popular; they even claimed him as the founder of their race. It is not easy to discover the origin of this deity; he seems to have been derived from the Pelasgi, or some other warlike and barbarous tribe, rather than Egypt. He bears a striking resemblance to the northern Odin, and probably was the same deity under another name." *Took's* Pantheon, Lond. ed. 1831.——(2) *Liv.* i. 20. *Ov.* Fast. iii. 259. It was a special business of these priests to guard the *ancilia*, or sacred shields. Several animals were consecrated to Mars; the horse for his vigor; the wolf for his fierceness; the dog for his vigilance. Magpies and vultures were also offered to him on account of their greediness.

§ 46. The ancient artists have represented Mars in full, manly vigor, with a strong but agile body, and an air calm and collected, rather than vehement or passionate. He commonly appears equipped in armor; sometimes naked; sometimes in the attitude of marching, as *Mars Gradivus*. He was called Ἄρης by the Greeks; his other names are *Odrysius, Strymonius, Enyalius, Thurius, Quirinus, Ultor.*

He is also represented as riding in a chariot drawn by furious horses, covered with armor and brandishing a spear in his right hand. Sometimes Bellona, the goddess of war, drives the chariot, bearing in her hand a flaming torch. Sometimes he is represented as attended with a horrid retinue, Clamor, Anger, Discord, Fear, Terror and Fame.

Bellona, called by the Greeks Ἐνυώ, is sometimes said to be the wife, sometimes the sister, and sometimes the daughter of Mars. She had a temple at Rome, and before it was a pillar called Bellica, over which the herald threw a spear when a war was proclaimed.

§ 47. (12) VENUS. The ideal of the most perfect female beauty, and the love awakened by it, was in eastern fiction expressed and personified in an imaginary goddess; she was called by the Romans *Venus*, and by the Greeks Ἀφροδίτη. According to the common

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story, she was born from the foam (ἀφρός) of the sea; in Homer she is presented as a daughter of Jupiter and Dione. After her birth she came first to Cythera, and thence to Cyprus.

Many of the gods sought her; but Vulcan obtained her as his spouse. She, however, loved Mars, Mercury, and Adonis especially although with unrequited passion; the early death of the latter she bitterly lamented. In her contest with Juno and Minerva, Paris awarded to Venus the prize of beauty. Hence her memorable zeal for the interests of the Trojans.

(1) *Ov.* Met. x. 560, 717. *Bion*, Idyl on the Death of Adonis. Cf. P. II. § 69.—The story respecting Adonis, the young favorite of Venus, is, that being engaged in hunting of which he was excessively fond, he received a mortal wound from a wild boar. At this Venus was immoderately grieved, and Proserpina restored him to life on condition of his spending six months with Venus, and six with herself. It has been explained thus: "*Adonis*, or *Adonai*, was an oriental title of the sun, signifying Lord; the boar, supposed to have killed him, was the emblem of winter, during which the productive powers of nature being suspended, Venus was said to lament the loss of Adonis until he was restored again to life; whence both the Syrian and Argive women annually mourned his death, and celebrated his renovation."—Lucian (*De Syria Dea*) gives an account of the festival *Adonia*, held in honor of him at Byblus.

§ 48. The most celebrated places of her worship were Golgi, Paphos, and Amathus, upon the island of Cyprus, which was wholly consecrated to her; Cythera, Cnidos, and Eryx in Sicily; all situated near the sea, and in delightful regions. In Rome she was honored as the pretended mother of Æneas, the ancestor of the nation, although her worship was first formally introduced from Sicily, in the sixth century after the building of the city. The pigeon or dove, the myrtle, and the rose were especially sacred to the goddess of love.

Some have considered the worship of Venus as derived from corruptions of the tradition respecting the universal deluge; her rising from the sea being a type of the world emerging from the waves of the flood.—*Bryant's* Mythology.—*Holwell's* Myth. Dict.

§ 49. The poets and artists of antiquity endeavored in the description and representation of Venus to embody the fullest and purest ideal of female beauty. The most distinguished antique statue of her is the famous Medicean Venus at Florence (1). Various images and attributes (2) were given to her, under the different characters of Venus *Urania*, *Marina*, *Victrix* &c. She was likewise known under the names *Erycina*, *Anadyomene* (ἀναδυομένη), *Paphia*, *Idalia*.

(1) See P. I. § 186. 5. (2) *Heyne*, ueber die Vorstellungsarter der Venus, in his Antiquar. Aufsætze. *Manso's* Abhandl. ueber die Venus, in his Versuch. ueber mytholog. Gegenstænde.

The names and epithets of Venus were exceedingly numerous; as, *Cypria*, *Πάνδημος*, *Cytherea*, *Φιλομειδής*, *Τελεσσίγαμος*, *Verticordia*, *Ἑταίρα*, *Acidalia*, *Libertina*, *Saligenita*, *Θαλασσία*, &c.—She is represented on coins and in the descriptions of the poets in various ways; sometimes she is clothed with a purple mantle glittering with diamonds, her head crowned with myrtle and roses, riding

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in a chariot made of ivory, finely carved, painted and gilded, and drawn by swans, doves or sparrows. Sometimes she is attended with the Graces and several Cupids. At one time she appears like a young virgin, rising from the sea and riding in a shell; at another, she holds the shell in her hand. In the celebrated picture by Apelles (Cf. P. L. § 222), she appears rising from the bosom of the waves and wringing her tresses on her shoulders. In some representations she has golden sandals on her feet, and holds before her a brilliant mirror. The Sicyonians exhibited her with a poppy in one hand and an apple in the other. In Elis she was painted as sitting on a goat and treading on a tortoise. She usually had a belt or girdle called *Cestus*, in which all kinds of pleasures were said to be folded. Her sacrifices were goats and swine, with libations of wine, milk and honey. The myrtle and rose, the swan, owl and sparrow were sacred to Venus.

§ 50. The son of this goddess, Ἔρως, *Amor*, or *Cupid*, was her common companion, and the god of love, which he was supposed to influence by his arrows. He is represented with a bow and arrows, often with a burning torch in his hand. He was very frequently exhibited on ancient works of art, and in a great variety of forms. Often several cupids appear in company. His attachment to Psyche is the chief incident in his story, and forms one of the most beautiful allegories of antiquity. Ἀντέρως, *Anteros*, who is usually considered the god of mutual love, was originally the god that avenges despised love. He is sometimes represented as wrestling with Cupid.

See *Manso* as cited in the preceding section. Hymenæus was also one of the imaginary companions of Venus. He presided over marriage. He was represented as of fair complexion, crowned with the *amaracus* or *sweet marjoram*, carrying in one hand a torch, and in the other a veil of flame color, indicating the blushes of a virgin.

§ 51. (13) VULCAN. In unenlightened periods, the violent agencies of the elements, as well as the appearances of the heavenly luminaries, excited astonishment and were deified. Traces of the worship of fire are found in the earliest times. The Egyptians had their god of fire, from whom the Greeks derived the worship of Ἥφαιστος, called by the Romans *Vulcanus* or *Vulcan*. Fable styles him the son of Jupiter and Juno. On account of his deformity his mother thrust him from Olympus; or according to another story, Jupiter hurled him out, because he attempted to help Juno when fastened by the golden chain. He fell upon the island Lemnos, afterwards his chief residence, and was, according to the later fictions (2), lamed by his fall.

(1) *Hom.* Il. xviii. 395. i. 590. (2) *Val. Flac.* Argon. ii. 87.

§ 52. To Vulcan was ascribed the invention of all those arts, that are connected with the smelting and working of metals by means of fire, which element was considered as subject to him. His helpers and servants in such works were the Cyclops, sons of Uranus and Gaia, whose residence also was in Lemnos and of whom there are commonly mentioned three, *Brontes*, *Steropes* and *Pyrakmon*. These

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are to be distinguished from the Sicilian Cyclops of a later period. Mount Ætna was represented as the workshop of Vulcan; so also Lipara, one of Æolian isles, called likewise Vulcanian.

Works requiring peculiar art and extraordinary strength, especially when metals were employed as materials, were called by the poets Vulcan's masterpieces. Among these were the palaces of Phœbus (1), of Mars (2), and Venus (3); the golden chain of Juno (4), the thunderbolts of Jupiter (5), the crown of Ariadne (6), the arms of Achilles (7) and of Æneas (8) &c.

(1) *Ov.* Met. ii. 1.—(2) *Stat.* Theb. vii. 38.—(3) *Claud.* Epithal. Honor. et Mar. v. 58.—(4) *Pausan.* Att. c. 20. Lacon. c. 17.—(5) *Ov.* Met. i. 258. (6) *Ov.* Fast. iii. 513.—(7) *Hom.* Il. xviii. 468.—(8) *Virg.* Æn. viii. 407.———Vulcan is also said to have formed, by request of Jupiter, the first woman; she was called *Pandora*, because each of the gods gave her some present, or accomplishment. Cf. *Hes.* Works and Days, v. 94.

§ 53. According to the earlier fictions Vulcan had for his wife Charis, or Aglaia, and according to the later, Venus, after Minerva had rejected him. Harmonia was his daughter, or the daughter of Mars and Venus. The Giants Cacus and Cæculus were called his sons.—He was worshiped particularly in Lemnos, and the Vulcanian isles. A temple was dedicated to him upon Ætna. At Rome the *Vulcanalia* were celebrated in honor of him, and at Athens the *Χαλκεῖα*.

Vulcan was usually represented as engaged in his work, with hammer and pincers in his hands; sitting more frequently than standing. His lameness is not indicated in any existing monuments, although it was in many ancient statues (1).—Some of his names are Lemnius, Mulciber, Cyllopodes (*κυλλοπόδης*), Amphigyeis (*ἀμφιγύηεις*).

(1) Cic. de Nat. Deor. 1. 30. "That by Vulcan is understood *fire*, the name itself discovers if we believe Varro, who says that the word Vulcanus is derived from the force and violence of fire (*Vulcanus*, quasi *Volicanus*, quod *ignis per aerem volitat*, vel a vi ac *violentia ignis*); and therefore he is painted with a blue hat, a symbol of the celestial or elementary fire." (*Tooke*).——"Vulcan was represented covered with sweat, blowing with his nervous arms the fires of his forges. His breast was hairy and his forehead blackened with smoke. Some represented him lame and deformed, holding a hammer in the air ready to strike; while with the other hand he turns with pincers a thunderbolt on his anvil. He appears on some monuments with a long beard, disheveled hair, half naked, and a small round cap on his head with hammer and pincers in his hand." (*Lemp.*)—A calf and a male pig were the principal victims offered in sacrifice to him.

Some writers derive the name and story of Vulcan from Tubal-Cain mentioned by Moses (Gen. iv. 22).—*Holwell*, Myth. Dict.

§ 54. (14) MERCURY. The Greeks borrowed the worship of this god from the Egyptians, whose *Hermes Trismegistus* is so celebrated in their early history. According to the Greek and Roman fables, *Ἑρμῆς*, Mercurius, or *Mercury*, was the son of Jupiter and

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Maia. Maia was a daughter of Atlas, found by Jupiter in the cave Cyllene in Arcadia, and afterwards with her six sisters placed by him among the stars, thus forming the constellation named *Pleiades* from their mother Pleione.

The principal characteristics of Mercury were cunning and dexterity, which he exhibited even in his childhood, and not always in the most praiseworthy manner. This appears from the tricks related of him and from the circumstance, that he was considered as the god not only of mercature, but also of theft; although the latter in early times was not viewed so much as a crime, as an evidence of power and adroitness. Mercury stole the cattle of Admetus guarded by Apollo, Apollo's arrows, the girdle of Venus, the pincers of Vulcan &c. By his flute the guardian of Io, even the hundred-eyed Argus, was lulled to sleep. (*Ov.* Met. i. 668.)

§ 55. The principal means of his success in his feats was his eloquence; this art was ascribed to him in a high degree. He invented also the lyre, attaching strings to the *shell of the tortoise*, and presented it to Apollo. In return Apollo gave him the celebrated wand (*caduceus*), the origin of which is variously stated; its efficacy was potent in calming the passions and stilling contention. Mercury carried this rod as the messenger of the gods, and employed it to awaken dreams, and to conduct the shades of the dead to the lower world; for he was called to offices and labors in that world, as well as on earth and in Olympus.

'The *caduceus* was a rod with wings at one end and entwined by two serpents, in the form of equal simicircles. Originally it was nothing more than a rod adorned with green leaves, and with a skillfully tied knot as the symbol of traffic. In a later age these decorations were changed by the poets into serpents and wings. Various interpretations of the meaning of it have been given. Prudence is generally supposed to be represented by the two serpents, and the wings are the symbol of diligence; both necessary in the pursuit of business and commerce, which Mercury patronized.'—See *Bœttiger's* Amalthea, I. 104.

§ 56. Mercury is usually represented as a slender youth, holding his wand, almost always in motion, either flying or rapidly marching, wearing a winged hat (*petasus*), and winged sandals (*talaria*). Sometimes he holds a purse in his hand, as the god of commerce; sometimes a tortoise appears by him in reference to his invention of the lyre. The monuments called Hermæ (P. I. § 165) were originally statues of Mercury. They had their origin when art was in a very imperfect state, but were afterwards retained, and were used to represent other gods and memorable men.

The worship of Mercury was very common among Egyptians, Greeks, and Romans, and many temples were consecrated to him. At

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Rome there was a particular festival (*festum mercatorum*) held for the expiation of merchants, in honor of Mercury. The cock was sacred to him, and appears sometimes as an attribute in the images of Mercury. His more common epithets are Cyllenius, Atlantiades, Ales, Agoræus (ἀγοραῖος), Caducifer.

Other common epithets are Ἀργειφόντης, διάκτωρ, and ὁδηγὸς; he is also termed δόλιος crafty, κερδῶος, as presiding over wealth, τριπέφαλος, because his statues were placed where three ways met.—At his festival above named, held in the middle of the day, the votaries sacrificed to him a sow or a calf, and offered especially the tongues of animals, and sprinkling themselves with water, prayed to him to forgive all their artful measures or falsehoods in pursuit of gain.

§ 57. (15) BACCHUS. The Greeks and the Romans worshiped the inventor and god of wine under the name of *Bacchus*, Βάκχος; the former also called him Διόνυσος. In the fictions of both, he was the son of Jupiter and Semele, a daughter of Cadmus. In answer to her request, Jupiter appeared to her in his full majesty and divinity, the fiery splendor of which caused her death (*Ov.* Met. iii. 260). Jupiter saved alive the infant Bacchus not yet born, and carried him in his own thigh until the proper time of his birth. Hence, according to some etymologists, the poets called him διθύραμβος, as having been twice born; a name which was afterwards given to the irregular hymns sung at his festivals.

§ 58. The ancients ascribed to Bacchus manifold offices, and related a multitude of achievements as performed by him. Especially was he celebrated for his advancement of morals, legislation, and commerce; for the culture of the vine and the rearing of bees; and for his military expeditions and success, particularly in India. He was universally worshiped as a god, and a miracle-worker, except in Scythia. The power ascribed to him is illustrated in the story respecting Midas, king of Phrygia, who restored to Bacchus his nurse and preceptor Silenus, and received as a compensation the fatal attribute of turning into gold (1) every thing he touched.

Some of the remarkable incidents of his story are, changing the Tyrrhenian sailors into dolphins (2); his residence upon the island Naxos, where he found Ariadne, forsaken by Theseus, and espoused her, but likewise forsook her, and after her death placed her crown among the stars (3); his descent to Hades in order to convey his mother Semele back to Olympus, where she was deified under the name of Thyone.

(1) *Ov.* Met. xi. 85.—(2) Met. iii. 650.—(3) Fast. iii. 459.

§ 59. The worship of Bacchus, originating very early in the east, probably in India, was among the earliest and most general practiced

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in the Grecian or Roman territories. Pentheus and Lycurgus, who refused to participate in it, were punished with death, and the daughters of Minyas and Orchomenos for the same reason were changed into bats. Thebes, Nysa, Mount Cithæron, Naxos, and Alea in Arcadia, were renowned for their festivals in honor of Bacchus. The most eminent of his festivals were the *Trieterica* and the *Dionysia*, in which his military enterprises were commemorated. These celebrations at length became wild and licentious orgies, and were finally on that account abolished in Rome by the Senate, in the year of the city 568.

The vine and ivy and the panther were especially sacred to him. Goats were usually offered in sacrifice to him, because they are particularly injurious to the vine.

The *Oscophoria*, *Elpilenia*, *Apaturia*, *Ambrosia*, and *Ascolia* are named as festivals of this god.—See *G. F. Creuzer*, Dionysus, s. comment. Acad. de Rerum Bacchic. originibus et causis. Heidelb. 1809. 4.—*Rolle*, Recherches sur le Culte de Bacchus. Paris, 3 vols. 8.

§ 60. The ancient representations of Bacchus are much more dignified than those, with which the later artists were accustomed to degrade him. By the poets and artists of antiquity he was exhibited as a handsome agreable boy, just on the border of youth, with a form more resembling a female, than that of Mercury or Apollo. Of no other god have we a greater number or variety of representations, in statues, bas-reliefs, and gems (1), than of Bacchus with his train, Silenus, the Fauns and Satyrs, and Bacchanals.—He is called Lyæus, Thyoneus, Evan, Nyctelius, Bassareus, Thryambus, Thyrsiger (2), Liber, Ignigena, and Bimater.

(1) See *Montfaucon*, Ant. Expl. T. I. pl. 142—167.—(2) *Ov.* Met. iv. 11.——Among the various representations of this god, we sometimes find him with swollen cheeks, and a bloated body. He is crowned with ivy and vine leaves, having in hand a *thyrsus*, an iron-headed javelin, encircled with ivy or vine leaves. Sometimes he appears an infant, holding a thyrsus and cluster of grapes with a horn. Sometimes he is on the shoulders of Pan or in the arms of Silenus. Sometimes he is in a chariot, drawn by tigers, leopards, or panthers, surrounded by his retinue of Satyrs and Bacchæ, and followed by old Silenus on an ass.

The worship and story of Bacchus is of eastern origin; in several points they resemble those of the Egyptian Osiris. There is also thought to be a striking resemblance between Bacchus and the *Schiva* of India. It may be remarked, that the abominations of the Dionysiac festivals are to this day practiced at the temple of Juggernaut in Hindostan.——Cf. *Constant*, de la Religion, vol. ii. —*Voss.* Antisymbolik.—Asiatic Researches, vol. viii.

§ 61. (16) CERES. However useful the planting of the vine might be, agriculture in general was much more so, and formed one of the earliest and most common pursuits of men. The observation of its importance and of the productiveness of nature occasioned the conception of a particular divinity, to whom its discovery and improvement

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were ascribed. The usual name for this divinity was *Δημήτηρ* among the Greeks and *Ceres* with the Romans. She was considered as one of the most ancient of the goddesses, and was called a daughter of Saturn and sister of Jupiter. Her native place was Enna, situated in a fertile region of Sicily.

In this country she is said to have first taught men to cultivate grain, and instructed them in all the labors pertaining to it. To her is ascribed also the establishing of laws, and the regulation of civil society. Afterwards she imparted her favors to other lands, and the people of Attica particularly boasted of her protection, and her instruction in agriculture and the use of the plough. She associated Triptolemus with her as a companion in her travels, and sent him over the earth, to teach husbandry, and thereby raised him to the rank of a god.

Comp. *Hom.* Hymn to Ceres.— *Ov.* Fast. iv. 507—562.—Met. v. 642—661.

§ 62. The seizure and abduction of her daughter Proserpine by Pluto has been already mentioned (§ 32). Ceres sought for her with a burning torch every where, and thus diffused universally a knowledge of agriculture and good morals. She at length discovered that Pluto had borne her to his realms, supplicated Jupiter for her deliverance, and received a favorable answer, on condition that Proserpine had tasted of no fruit of the infernal world. But she had just tasted of the pomegranate, and therefore received her freedom and liberty to return to this world only for half the year (1).

To the history of Ceres belong also the following mythical circumstances; her changing herself into a horse, and into one of the furies, to escape the pursuit of Neptune; her transformation of Lyncus into a lynx on account of his perfidy (2); and her punishment of Erysichthon, who had violated a grove sacred to her, by afflicting him with insatiable hunger (3), so that he devoured at last his own limbs.

(1) *Ov.* Met. iv. 552.—*Claudian*, de Raptu Proserpinæ.—(2) *Ov.* Met. v. 649.—(3) *Ib.* viii. 738.—*Callim.* Hymn. in Cer. v. 26. See *Ernesti's* Excursus, in his ed. of Call. (cited P. II. § 70. 2) vol. I. p. 262.

§ 63. One of the most celebrated festivals of this goddess was the *Θεσμοφόρια*, which was maintained in many Grecian cities, especially in Athens, in honor of her as having taught the use of laws. Still more celebrated, however, were the *Eleusinian Mysteries*, which were likewise sacred to Ceres, and which were of two sorts, the greater and the less, the latter held annually, the former only every fifth year. Besides these, the Greeks and Romans honored her with several festivals before and after harvests, e. g. the *Προηρόσια*, and the *Ἀλῶα*, the *Cerealia* and the *Ambarvalia*.

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J. Meursii, Eleusinia. Lugd. Bat. 1619. 4.—*Sainte Croix*, Recherches histor. et crit. sur les Mysteres. (*Silv. de Sacy* ed.) Par. 1817. 2 vols. 8.—*Ouvaroff*, Essay sur les mysteres d'Eleusis. St. Petersb. 1815. 8.—Cf. P. I. § 41. P. IV. § 77. 2.

The ruins of the famous temple of Ceres at Eleusis, where the mysteries were celebrated, were conspicuous when Dr. Clarke visited the spot. He found also a fragment of a colossal statue of the goddess among the mouldering vestiges of her once splendid sanctuary. With great exertions that traveler procured the removal of the statue, in order to its being transported to England. See *Clarke's* Travels, P. II. Sect. 2. ch. 18.

§ 64. The symbolical accompaniments to the image of Ceres are ears of corn, and the poppy, her usual ornament. She is often exhibited with a torch in her hand to signify her search after Proserpine.—Ceres bore several names and epithets, as *Δηὼ*, *Θεσμοφόρος*, *Σιτὼ*, and Eleusinia.

In some representations she appears a tall and majestic lady, with a garland on her head composed of ears of corn, a lighted torch in one hand, and a cluster of poppies and ears of corn in the other. She also appears as a country woman mounted upon the back of an ox, carrying a basket and a hoe. Sometimes she was represented as in a chariot drawn by winged dragons. Her associate Triptolemus also appears occupying her chariot (*Ov.* Met. v. 646.)—The name *Δημήτηρ* is by some derived from *δῆ* for *γῆ* and *μήτηρ*, signifying *mother-earth*.—See *Knight's* Enquiry into the Symbol. Lang. &c. *Class. Journ.*

§ 65. (17) VESTA. The ideas conceived in the Greek and Roman fables respecting the earth as a person and goddess were exceedingly numerous and various. Besides Gaia, Titæa or Tellus, who represented the earth taken in a general sense, they imagined Cybele to denote the earth as inhabited and cultivated; Ceres more particularly signified the fertility of the soil; and the name of *Vesta*, or *Ἑστία* was employed to represent the earth as warmed by internal heat. The latter goddess also represented civil union and domestic happiness, being supposed to preside over the household hearth. She was called the daughter of Saturn and Rhea, and said to have first taught men the use of fire. Jupiter guarantied her vow of perpetual celibacy (1), and granted to her the first oblations in all sacrifices.

(1) *Ov.* Fast. iv. 249.——She is sometimes termed Vesta the younger, to distinguish her from Cybele (§ 19), who is also called Vesta the elder. Vesta the younger is the same with *Ignis* or fire.

§ 66. The establishment of family habitations was ascribed to Vesta, and for this, altars were usually erected to her in the interior or front of all houses. The same was done in the buildings termed *Πρυτανεῖα*, which were usually found in the Greek cities near their centre; that at Athens was the most famous. More rarely were temples raised for her. In her temple at Rome the celebrated Palladium was supposed to be kept.

She was represented in a long robe, wearing a veil, bearing in her hand a lamp, or sacrifical vase. It is, however, more frequently a *priestess of Vesta*, that is thus represented.

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The temple of Vesta erected by Numa at Rome was round, and without any image of the goddess.—Vesta is sometimes represented as holding in one hand a javelin, or a Palladium; sometimes also with a drum in one hand and an image of victory in the other.

§ 67. Her priestesses among the Greeks were widows. But those among the Romans under the name of *Vestales*, the vestal virgins, were much more celebrated; the mother of Romulus having belonged to the order, although their first regular institution is ascribed to Numa. He appointed but four; two were afterwards added. Young virgins, free from bodily defect, and not above ten years old, were selected; they were bound to their office for thirty years; their principal duty was to watch and keep alive the *sacred fire* of Vesta. Their rigid seclusion was rewarded by various privileges, and a peculiar sacredness was attached to their persons.

Cf. *Liv.* i. 20.—*Plut.* Life of Numa.——The extinction of the fire of Vesta was supposed to forebode sudden and terrible disasters, and if it ever happened, all business was at once interrupted until expiation had been made with great ceremony. Negligence on the part of the virgins was severely punished. The fire was every year renewed or replaced, on the Calends of March, by fire produced from the rays of the sun.

II.—Mythological History of the Inferior Gods.

§ 68. The divinities included in the class, which are here denominated *Inferior Gods*, are Cœlus or Οὐρανός, Sol or Ἥλιος, Luna or Σελήνη, Aurora or Ἠώς, Nox or Νύξ, Iris Ἶρις, Æolus or Αἴολος, Pan Πάν, Latona or Λητώ, Themis or Θέμις, Æsculapius or Ἀσκληπιός, Plutus or Πλοῦτος, Fortuna or Τύχη, and Fama or Φήμη, all which were common to the Greeks and Romans. But to this class are also to be referred several divinities, which were peculiar to the Romans as distinguished from the Greeks; among which we may place the following; (1) a number of gods and goddesses of the rural species, as *Terminus*, *Flora* and the like; (2) a large number of such as were imagined to preside over particular pursuits and employments; (3) some foreign gods admitted by the Romans from countries conquered by them; (4) the deified emperors.

§ 69. (1) *Cœlus.* Although this god was considered as one of the most ancient and the father of Saturn, yet not much importance was attached to his worship either among the Greeks or Romans. His wife was the goddess of the earth, Titæa or Gaia; their offspring were the *Titans*, the *Cyclops* and the *Centimani*. Through fear that these sons would deprive him of his kingdom, he precipitated them all to Tartarus, whence they were liberated, however, by the aid of Saturn, who himself usurped his father's throne. Venus and the Furies were called daughters of Uranus, or Cœlus.

§ 70. The fictions respecting this god perhaps had some foundation in the history of early nations. According to the account of Di-

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odorus (1), Uranus would seem to have been a king of the Atlantides, the founder of their civilization, and the author of many useful inventions. Among other things he was a diligent observer of the heavenly bodies, and became able to announce before-hand many of their changes. Admiration of such knowledge might lead to his deification. Perhaps it might occasion the use of his name (Οὐρανός) to signify the heavens. The idea, however, of a deity thus called, appears to have been very ancient.

(1) *Diod. Sic.* L. iii. c. 56. L. v. c. 44.—The Atlantides were a people of Africa, living near Mt. Atlas.—The Titans, called the sons of Uranus, are by some considered to refer merely to the constellations.

§ 71. (2) *Sol.* Although the Greeks and Romans worshiped Apollo as the god and dispenser of light, and in view of this attribute named him Phœbus, yet they conceived another distinct divinity, distinguished from Apollo especially in the *earlier fables*, under the literal name applied to designate the sun, viz. SOL or Ἥλιος. These words therefore were employed to express not only the actual body in the heavens, but also a supposed being having a separate and personal existence. In the Homeric Hymn addressed to Helius, he is called the son of Hyperion and Euryphäessa. Eos and Selene are called his sisters.

§ 72. The early prevalence of Sun-worship, which was one of the first and most natural forms of idolatry, renders it probable, that the worship of this god was early introduced into Greece. Many temples were consecrated to Helius. The island Rhodes in particular was sacred to him, where was erected his celebrated colossal statue, one of the seven wonders of the world. Among the Romans his worship was organized with special solemnities by Heliogabalus, who had been a priest of the same god in Syria, and afterwards erected a temple to his honor at Rome.

Sol or Helius is represented usually in a juvenile form, entirely clothed, having his head surrounded with rays, and attended by the Horæ, and the Seasons. He is sometimes riding in a chariot drawn by four horses, which bear distinct names. These and many other circumstances, pertaining to him, are also related of Phœbus or Apollo, when considered as the god of the sun.

Cf. *Ov.* Met. ii.——The seven wonders of the world were, (1) the colossal statue of the Sun at Rhodes, 70 cubits high, placed across the harbor so that a large vessel could sail between its legs; (2) The Mausoleum, or sepulchre of Mausolus king of Caria, built of marble, above 400 feet in compass, surrounded with 36 beautiful columns; (3) The statue of Jupiter in Olympia by Phidias (Cf. P. I. § 179); (4) The temple of Diana at Ephesus, with 127 pillars, 60 feet in height, with a splendid image of the goddess; (5) The walls of Babylon built by Semiramis, 50 or 80 feet wide and 60 miles in circuit (*Rollin's* Anc. Hist. Bk. iii. ch. 1.); (6) The pyramids of Egypt; (7) The palace of Cyrus.

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§ 73. (3) *Luna.* She was the daughter of Hyperion and Theia, and was called Σελήνη by the Greeks, being distinct in name, descent and story from *Diana* or Ἄρτεμις, who was, however, taken as goddess of the moon. To Luna was ascribed great influence in relation to the birth of men. Pandia was said to be a daughter of Luna and Jupiter or Saturn (Hom. Hymn to Luna). In common with her brother Helius, Luna seems to have been especially worshiped by the Atlantides. Both the Greeks and Romans consecrated appropriate temples to her, although the worship of Diana as the goddess of the moon was much more prevalent among them. She was represented, like Diana in this character, as a goddess riding in a chariot through the skies, with the stars as her attendants.

§ 74. (4) *Aurora.* A sister of Luna, of the same parents, was the goddess of the morning or day-dawn, styled by the Greeks Ἠώς or Ἡμέρα, by the Romans *Aurora.* By others she is said to have been the daughter of the giant Pallas, and therefore called Pallantias. Orion and Tithonus were her principal lovers, and Lucifer and Memnon her most distinguished sons. The latter is memorable for the honors paid to him in Egypt, and for his famous vocal statue (1) at Thebes. Cephalus was insensible to the love of Aurora towards him, although she seized and bore him away from his beloved Procris, whom, after his return to her, he had the misfortune to kill (2) through an accident occasioned by her jealousy. The early death of a youth was very frequently called, in poetic language, a seizure or *theft* by *Aurora* (Ἡμέρας ἁρπαγή).

(1) This statue is supposed to be one of those existing at the present day among the ruins of ancient Thebes, near the place now called Medinet Abou. A part of the body of it is said to be now in the British Museum. It is called by the Arabians *Salamat*, the statue which bids good morning, a name evidently originating in a belief of the ancient and common tradition; which was, that this statue uttered sounds at the rising of the sun, when it shone upon it. The statue is covered with inscriptions by persons declaring, that they had heard its voice at the rising of the sun.—*Russell's* Egypt.—*Am. Quart. Rev.* No. ix.—(2) *Ov.* Met. vii. 661, 703.

§ 75. This goddess was considered as the harbinger of the sun and of the day, and was sometimes called by the literal name of the latter among the Greeks, Ἡμέρα. By the poets she is represented as a beautiful young woman, whose chariot was drawn by white or light red horses, and who opened the portals of the Sun with rosy fingers. Homer designates her by the epithet Ῥοδοδάκτυλος.

She is described as rising from the ocean in a saffron robe (κροκόπεπλος), in a rose-colored chariot, and scattering the dew upon the flowers. She was called the mother of the stars and of the winds.

§ 76. (5) *Nox.* The Night was personified in ancient fable and

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placed among the divinities as a daughter of Chaos. On account of this early origin she is called, in the Orphic Hymns, the mother of gods and men. Generally, however, she is an allegorical rather than a mythological personage, and in such a sense, *sleep*, *death*, *dreams*, the *furies* &c., are called her children. According to the descriptions of poets, and in some representations by art, she is exhibited as enveloped in a long dark robe, with her head covered with a veil spangled with stars. Sometimes she has black wings, or is drawn in a chariot by two horses with a retinue of stars. A black cock was the offering commonly presented to her.

A black sheep was also offered to her as mother of the furies. Pausanias describes a statue of Nox, holding in her right hand a white child, and a black child in her left, representing sleep and death. She has also been described as a woman with her face veiled in black, crowned with poppies, and in a chariot drawn by owls and bats.

§ 77. (6) *Iris.* By the name Ἶρις was designated among the Greeks the rainbow, as personified and imagined a goddess. Her father was said to be Thaumas, and her mother Electra, one of the daughters of Oceanus. Her residence was near the throne of Juno, whose commands she bore as messenger to the rest of the gods and to mortals. Sometimes, but rarely, she was Jupiter's messenger, and was employed even by other deities. She had also sometimes in reference to dying females an office, which was usually assigned to Proserpine, to cut off their hair, and thereby effect their dissolution (1). The rainbow was the path, by which she descended from Olympus, and returned thither.

(1) *Virg.* Æn. iv. 693, 704.——She is represented with wings having the various colors of the rainbow, and often appears sitting behind Juno as waiting to execute her commands. Being the messenger of Juno, she was not unfrequently sent on errands of strife and discord; whence some have thought her name derived from Ἶρις, *strife*. Others derive it from εἴρω, to *speak* or *declare*.

§ 78. (7) *Æolus.* Under the name of ÆOLUS both Greeks and Romans worshiped a god and ruler of winds and storms. He was called the son of Jupiter, sometimes of Neptune, and by others, of Hippotes, an ancient lord of the Lipari Isles. From Jupiter he received his authority over the winds, which had still earlier been formed into mythical persons, and were known by the names Zephyr, Boreas, Notus and Eurus, and were afterwards considered the servants of Æolus. He held them imprisoned in a cave of an island in the Mediterranean sea, and let them loose, only to further his own designs or those of others, in awakening storms, hurricanes and floods. He is usually described by the poets as virtuous, upright, and friendly to strangers.

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Cf. *Hom.* Odyss. x. 1.—*Virg.* Æn. i. 52.——The island where Æolus is said to have reigned was Strongyle (Στρογγύλη), so called on account of its round figure, the modern *Stromboli*.—See *Heyne*, Excurs. ad *Æn.* i. 51.—Cf. *Pliny* N. H. iii. 8.—The name *Æolus* is thought to come from αἰόλος, *changeable*.

§ 79. (8) *Pan.* One of the most singular of the inferior gods, was PAN, whose worship was universally regarded. He was the god of shepherds and herdsmen, of groves and fields, and whatever pertained to rural affairs. His worship was probably derived from the Egyptians. He was said to be the son of Mercury and Dryope; but his genealogy was variously stated. His favorite residence was in the woods and mountains of Arcadia. From his love to Syrinx, who was changed into a reed (1), he formed his shepherd-pipe out of seven reeds, and called it by her name. His pride in this invention led him into his unlucky contest with Apollo (2). He also invented a war-trumpet, whose sound was terrific to the foe; a circumstance (3), which gave rise to the phrase, *panic* fear or terror (*πανικὸν δεῖμα*).

(1) *Ov.* Met. i. 689.--(2) *Ib.* x. 146.—(3) *Pausan.* Phoc. c. 23.

§ 80. Pan was originally, among the Egyptians, worshiped in the form of a goat, and under the name of Mendes (1). In Greece, Arcadia was especially sacred to him, and here he is said to have given oracles on mount Lycæus. His festivals, called *Λύκαια* by the Greeks, were introduced by Evander among the Romans, and by them called Lupercalia (2). Goats, honey and milk were the usual offerings to Pan.

His image (3) was generally human only in part; having commonly the form of a satyr, with ears sharp-pointed, and standing erect, with short horns, a flat nose, a body covered with hair or spotted, and the feet and legs of a goat. His Greek name *Πὰν* signifying *the whole* or *all*, had reference to the circumstance, that he was considered the god of all the natural world; or according to others it was derived from *πάω* (*to feed*), and referred to his patronage of shepherds and their flocks. The Romans called him likewise Inuus, Lupercus, Mænalius, and Lycæus.

(1) *Herod.* ii. 46. (2) *Ov.* Fast. ii. 31, 267. (3) *Sil. Ital.* Pun. xiii. 326.—— In some representations of Pan his head was crowned with pine, which was sacred to him, and he bore in one hand a crooked staff, and in the other a pipe of reeds.—'The figure of Pan is a rude symbol of the universe, and he appears to have been originally a personification of the *Anima Mundi*, or terrestrial soul, by which some ancient nations believed that the entire universe was directed.' This god does not appear in the poems of Homer or Hesiod.

§ 81. (9) *Latona.* She was called *Λητὼ* by the Greeks and held a distinguished place as mother of Apollo and Diana, and on this account was often ranked among the superior deities. She was a daughter of Cœus or Polus and Phœbe, and one of the objects of Jupiter's

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love. The jealousy and anger of Juno was excited against her, and she adjured the goddess of Earth to allow Latona no place to bring forth her offspring. Neptune, however, granted the island Delos for the purpose. But here she found no sure asylum, and fled to Lycia, where (1) she was hindered from quenching her thirst at a lake by some peasants. These offenders were in return changed into frogs.

Still more severe was her vengeance in the case of Niobe (2), a daughter of Tantalus and wife of Amphion king of Thebes. Niobe slighted the divinity of Latona, and the latter engaged both her children, Apollo and Diana, to avenge her; they, by their arrows, slew the seven sons and seven daughters of Niobe, who by grief was changed into stone.

(1) *Ov.* Met. vi. 335.—(2) Met. xi. 321. Cf. § 38.

§ 82. This goddess was honored particularly in Lycia, on the island Delos, at Athens, and in many of the Grecian cities. In Crete a festival was sacred to her, called *Ἐκδύσια*. Latona is sometimes spoken of as the goddess of night; and it is possible that her name originated in this idea, derived from *λήθω*, to be *concealed*, as nature was buried in profound darkness before the birth of the Sun and Moon or Apollo and Diana.

She is usually represented as a large and comely woman, with a black veil, so painted, or in engraved gems expressed by a dark-colored vein in the stone.

§ 83. (10) *Themis.* The goddess of justice (*Θέμις*) was one of the most celebrated of the *Titanides*, or daughters of Uranus and Titæa. To her is ascribed the first uttering of oracles, and also the first introduction of sacrifices into Greece. She had by Jupiter three daughters, *Δίκη*, *Εὐνομία*, and *Εἰρήνη*, which were commonly called the *Horæ* (*Ὧραι*), who are represented by the poets in various lights, but particularly as goddesses presiding over the division and distribution of time (§ 105). Astræa also was by some called a daughter of Themis. *Astræa* was likewise a goddess of justice or rather of property, and, according to Ovid's account (Met. i. 149), was the last of the divinities to quit the earth. She was placed among the constellations of the Zodiac under the name of Virgo, anciently called Erigone, and represented with a stern countenance and holding a pair of scales in one hand and a sword in the other. There was still another goddess, *Nemesis*, who was supposed to judge respecting moral actions, and to exercise vengeance towards unrighteousness. She was called Adrastia sometimes, from the circumstance that Adrastus first erected a temple to her, and also Rhamnusia from having a temple at Rhamnus in the territory of Attica.

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See *Aul. Gell.* Noct. Attic. xiv. 4.—*Herder's* Zerstreuten Blättern, Samml. 2. p. 213.

§ 84. (11) *Æsculapius.* In proportion as men in the early ages were ignorant of the efficacy and use of remedies for disease, there was the greater admiration of those who were distinguished in the art of healing, and the greater readiness to deify them. Hence the deification of Æsculapius, who was viewed as the god of medicine, and said to be the son of Apollo and the nymph Coronis (1). Hygiea, the goddess of health, was called his daughter, and two celebrated physicians belonging to the age of the Trojan war, Machaon and Podalirius, were called his sons, and honored like him after their death. Æsculapius was killed with a thunder-bolt by Jupiter, at the request of Pluto. His most celebrated grove and temple was at Epidaurus (2), where he was worshiped under the form of a serpent. The serpent was usually attached as a symbol to the image of this god, either free or wound about a staff, expressing the idea of health, or prudence and foresight.

(1) *Ov.* Met. ii. 591.—(2) Ib. xv. 622.—The ruins of the temple at Epidaurus are still visible at the place now called *Jero*, pronounced *Yero*, a corruption perhaps of Ἱερον (*sacra ædes*). There were at this ancient seat of the god of health *medical springs* and *wells*, which may yet be traced.—*Clarke's* Travels, P. II. Sect. 2. ch. 15.

The serpent was also attached by the Romans to their *goddess of health*, Salus. She was honored by them with a temple and festivals. One of the city gates, being near her temple, was called *Porta Salutaris*. She was represented with a bowl in her right hand and a serpent in her left. Her altar had a serpent twining round it and lifting his head upon it.

§ 85. (12) *Plutus.* The god of riches, Πλοῦτος, was probably of allegorical rather than mythical origin, since his name in Greek is but the common term for wealth. His father, according to the fable, was Jasion, a son of Jupiter by Electra, and his mother was Ceres, who gave him birth in a beautiful region in Crete. Jupiter, as it was allegorically represented, deprived him of sight, and his usual residence was low beneath the earth. It is not known by what figure he was visibly represented. Pausanias barely remarks, that in the temple of Fortune at Thebes, he appeared in the form of an infant in the arms of that goddess, and at Athens the goddess of Peace held him as an infant in her arms.

By some Plutus is considered as the same personage as *Pluto*, ruler of the world of spirits, and this may have been the case.

'Plutus was blind and lame, injudicious, and mighty timorous. He is lame, because large estates come slowly. He is fearful and timorous, because rich men watch their treasures with a great deal of fear and care.'

§ 86. (13) *Fortune.* Of a like allegorical character was the goddess of *Fortune*, Τύχη, *Fortuna*, to whom was ascribed the distribution

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and the superintendence of prosperity and adversity in general. Among the Greeks she had temples at Elis, Corinth, and Smyrna; and in Italy, before the building of Rome, she was honored at Antium, and especially at Prænestе (1). In the temple at Antium were two statues of Fortune, which were consulted as oracles, and gave answer by winks and nods of the head, or by means of the lot. Similar divinations were practiced also at Prænestе, where her temple was one of the richest and most celebrated. The Romans made her worship in general very splendid, and gave her various epithets originating from different occasions; as Fortuna Publica, Equestris, Bona, Blanda, Virgo, Virilis, Muliebris &c.

(1) *Hor.* L. i. Od. 35.——'The goddess of Fortune is represented on ancient monuments with a horn of plenty and sometimes two in her hands. She is blindfolded, and generally holds a wheel in her hand as an emblem of her inconstancy. Sometimes she appears with wings, and treads upon the prow of a ship, and holds a rudder in her hands.'

§ 87. (14) *Fame.* The goddess styled Φήμη, or *Fama*, was also of allegorical origin. Virgil calls her the youngest daughter of Earth, who gave birth to this child, in revenge for the overthrow of her sons, the *Giants*, in order that she might divulge universally the scandalous conduct of Jupiter and the other gods. She had a place in the Greek Theogony, and was honored with a temple at Athens. She was viewed as the author and circulator of reports both good and bad. The poets represented her as having wings, always awake, always flying about, accompanied by vain fear, groundless joy, falsehood and credulity.

Cf. *Virg.* Æn. iv. 173.—*Ov.* Met. xii. 39.—*Stat.* Theb. iii. 426.

§ 88. (15) *Deities peculiar to the Romans.* (*a*) Terminus.—In order to express and render still more sacred the rights of property and the obligations of fixed boundaries in landed possessions, the Romans invented a god, who had it for his peculiar province to guard and protect them, called *Terminus*. His statue, in the form of those called *Hermæ* (§ 56), was employed usually to mark the limits of fields. Numa first introduced this usage, and ordained a particular festival, the *Terminalia*, which was celebrated in the month of February by the occupants and proprietors of contiguous lands (1). Upon these occasions offerings were presented to the god on the boundaries or separating lines. He had a temple on the Tarpeian rock.

Oftentimes the statues of *other* gods, particularly the rural, were placed in the form of Hermæ, to mark the limits of landed property, and Jupiter himself was sometimes represented under the name of Terminus, or received the epithet *Terminalis*.

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The Romans ranked *Priapus* among the deities, whose province was the protection of fields and cultivated grounds. His image was usually placed in gardens (2), which were considered as more particularly his care.

(1) *Ov.* Fast. ii. 639--(2) *Hor.* Lib. i. Sat. 8.—Priapus is usually represented with a human face and the ears of a goat; he has a sickle or scythe to prune the trees and cut down the corn, and a club to keep off thieves; his body terminates in a shapeless trunk. An ass was generally sacrificed to him.

§ 89. (*b*) Vertumnus.—Under this name an old Italian prince, who probably introduced the art of gardening, was honored after death as a god. The Romans considered him as specially presiding over the fruit of trees. His wife was *Pomona*, one of the Hamadryads (1), a goddess of gardens and fruits, whose love he gained at last after changing himself into many forms, from which circumstance his name (2) was derived. This goddess is represented on some monuments of ancient art, and is designated by a basket of fruit placed near or borne by her.

(1) Cf. § 101.—(2) *Ov.* Met. xiv. 623.—'Vertumnus is generally represented as a young man, crowned with flowers, covered up to the waist, and holding in his right hand fruit, and a crown of plenty in the left.'

§ 90. (*c*) Flora.—The Romans had also a particular goddess of blossoms and flowers, whom they worshiped under the name of *Flora*. She is said to have been the same as the Grecian nymph *Chloris;* although others maintain, that she was originally but a Roman courtezan. But this goddess seems not to have been wholly unknown to the Greeks, since Pliny speaks of a statue of her made by Praxiteles (1). She was represented as very youthful, and richly adorned with flowers. She had a festival and games at Rome, celebrated (2) in the month of April, called *Floralia;* they presented scenes of unbounded licentiousness.

(1) *Plin.* N. H. xxxvi. 5.—(2) *Ov.* Fast. v. 283.—The indecency of this festival was checked on one occasion by the presence of Cato, who chose however to retire rather than witness it (*Valer. Max.* ii. 10). By some the festival is said to have been instituted in honor of an infamous woman by the name of Flora.

§ 91. (*d*) Feronia.—Another goddess of fruits, nurseries and groves, among the Romans, was Feronia. She had a very rich temple on Mount Soracte, where also was a grove specially sacred to her. She was honored as the patroness of enfranchised slaves (P. IV. § 324), who ordinarily received their liberty in her temple. It was pretended that the real votaries of this goddess could walk unhurt on burning coals. Her name was derived, according to some from a town, called Feronia, near Mt. Soracte; according to others, from the idea of her *bringing relief* (*fero*) to the slave; or from that of her producing trees, or causing them to bear fruit.

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§ 92. (*e*) Pales.—Another goddess, of the same class, was Pales (from *pabulum*), to whom was assigned the care of pasturage and the feeding of flocks. In her honor a rural festival was held in the month of April, called *Palilia* (1), or *Parilia*.

There were also numerous *other rural goddesses* of inferior character recognized among the Romans, as *Bubona* having the care of oxen, *Seia*, or *Segetia*, having the care of seed planted in the earth, *Hippona*, presiding over horses, *Collina*, goddess of hills, and the like.

(1) *Ov.* Fast. iv. 721.———On the festival of Pales the shepherds placed little heaps of straw in a particular order and at a certain distance; then they danced and leaped over them; then they purified the sheep and the rest of the cattle with the fume of rosemary, laurel, sulphur, and the like. The design was to appease the goddess, that she might drive away the wolves, and prevent the diseases incident to cattle. Milk and wafers made of millet were offered to her, that she might render the pastures fruitful. Pales is represented as an old lady, surrounded by shepherds.

Among the minor rural goddesses we find also, besides those above named, *Vallonia*, empress of the vallies, *Runcina*, the goddess of weeding, *Volusia*, with several other goddesses, who watch over the corn in its successive steps to maturity (Cf. § 5. 3.), *Mellona*, the goddess, who invented the art of making honey. There were also numerous male deities of the same class, as, *Occator*, the god of harrowing, *Stercutius*, the inventor of manuring, and *Pilumnus*, the inventor of the art of kneading and baking bread.

§ 93. (*f*) Gods of various Conditions or Pursuits of life.—In the latter period of the republic, and during the first ages of the empire, the Roman system of divinities was greatly augmented. Almost every rank in life, every profession and employment, had its tutelar god or gods, whose names thus became innumerable, but who never obtained a universal worship. For a knowledge of these, we are mainly indebted to the writings of the Christian Fathers, especially Augustus, against polytheism. To this class belong, for example, *Bellona*, the goddess of war, corresponding in some degree to Ἐννώ among the Greeks (§ 46), *Juturna* the goddess of succor, *Anculi* and *Anculæ*, deities presiding over servants, *Vacuna*, goddess of leisure, *Strenua*, goddess of diligence, *Laverna*, goddess of theft, &c.

See *Augustin*, de Civitate Dei, L. iv.———Diseases were exalted into deities. *Febris*, *Fever*, e. g. had her altars and temple, and was worshiped that she might not hurt; and so of others of this species.

§ 94. (*g*) Deified Emperors.—To the gods already mentioned we may add those, which were constituted by the apotheosis of the Emperors and their favorites. Thus a Cæsar, an Augustus, a Claudius, an Antinous, and others were elevated to the rank of gods. Sometimes this was done in their life-time by the vilest adulation, but more frequently after death, in order to flatter their descendants.

It would probably be as proper to rank the deified emperors in the fourth class of our division. They should be mentioned in this place, however, as belonging strictly to the number of Roman divinities, in distinction from Greek.

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§ 95. (*h*) Virtues and Vices. Finally it is to be observed, that the poets were accustomed to give a personal representation to abstract ideas, especially to moral qualities, to virtues and vices; and in this way originated a multitude of divinities purely allegorical, which were however sometimes mingled with the mythological, and were honored with temples, rites, and significant images and symbols. Such were *Virtus*, *Honor*, *Fides*, *Pietas*, *Spes*, *Libertas*, *Pax*, *Concordia*, *Invidia*, *Fraus*, and the like.

1. *Virtus* was worshiped in the habit of an elderly woman sitting on a square stone. The temple of *Honor* stood close by that of Virtus, and was approached by it. The priests sacrificed to Honor with bare heads.——The temple of Fides, *Good Faith*, stood near the Capitol. The priests in sacrificing to her covered their hands and heads with a white cloth. Her symbol was a white dog, or two hands joined and sometimes two virgins shaking hands.——The temple of Spes, or *Hope*, was in the herb-market. Her image is said to have been placed on some of the coins. She is in the form of a woman standing; with her left hand holding lightly the skirts of her garments, and in her right a plate with a sort of cup on it fashioned to the likeness of a flower, with this inscription, SPES P. R.——A temple to *Pietas* was dedicated in the place where that woman lived, who fed with the milk of her own breasts her mother in prison. Cf. *Plin.* N. H. vii. c. 36.——*Concordia* had many altars. Her image held a bowl in the right hand, and a horn of plenty in the left. Her symbol was two hands joined together and a pomegranate.——In the later periods of Rome, *Pax* had a very magnificent temple in the Forum, finished by Vespasian.

2. To the vices also temples were dedicated.——*Fraus* was represented with a human face and a serpent's body; in the end of her tail was a scorpion's sting.——*Invidia* is described as a meagre skeleton, dwelling in a dark and gloomy cave, and feeding on snakes. *Ov.* Met. ii. 761.

It is important to remark, that although the particular personifications of virtues and vices above described refer to Roman Mythology, yet the Greeks also personified many of the virtues and vices in a similar way, and the imaginary deities thus formed had altars erected to their honor in Athens and other cities.

§ 96*. (*i*) Foreign Gods. It is proper to notice here some Egyptian deities, whose worship was partially introduced at Rome.

(1) OSIRIS. He is said to have been the son of Jupiter by Niobe, and to have ruled first over the Argives, and afterwards, leaving them, to have become an illustrious king of the Egyptians. His wife was Isis, who is by many said to be the same with the Io, daughter of Inachus, who was according to the fables changed by Jupiter into a cow. Osiris was at length slain by Typhon, and his corpse concealed in a chest and thrown into the Nile. Iris, after much search, by the aid of keen-scented dogs found the body and placed it in a monument on an island near Memphis. The Egyptians paid divine honor to his memory, and chose the *ox* to represent him, because as some say, a large ox appeared to them after the body of Osiris was interred, or according to others, because Osiris had instructed them in agriculture. Osiris was generally represented with a cap on his head like a mitre, with two horns; he held a stick in his left hand, and in his right a whip with three thongs. Sometimes he appears with the head of a hawk.

(2) ISIS. She was the wife of Osiris. Io after her metamorphosis is said after wandering over the earth to have come to the banks of the Nile, and there she was restored to the form of a woman. She reigned after her husband's murder, and was deified by the Egyptians. The *cow* was employed as her symbol.——Isis is often represented as holding a globe in her hand, with a vessel full of ears of corn. Her body sometimes appears enveloped in a sort of net. On some monuments she holds in her lap a child, her son *Horus*; who is also ranked among the deities of Egypt.

The Egyptians had numerous festivals, which were connected with the fables respecting Isis and Osiris. The chief festival adopted by the Romans was term-

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ed the *Isia*; these lasted *nine* days, and were attended by such licentiousness as to be at length prohibited by the senate.

Some have considered *Osiris* and *Isis* as representing the sun and the moon. Their story is by others viewed as corresponding to that of Venus and Adonis [Cf. *Knight's* Enquiry &c].—Some resemblances have been pointed out between Isis and *Isa*, a deity of the Hindoos, and *Disa*, a goddess worshiped among the northern tribes of Europe (Cf. *Tac.* Germ. 9).

See *Creuzer's* Symbolik.——There is a curious piece of antiquity called the *table of Isis*, because supposed to represent her mysteries. It is given in Montfaucon's Anti. Expl. cited § 12, 2 (*d*). Cf. also *Shuckford's* Sac. and Prof. Hist. Conn. B. viii.——Among the most remarkable ruins discovered at Pompeii, is a *temple of Isis*. The columns, which surrounded it, are almost entirely preserved. The temple itself was entirely built of brick, and on the outside covered with a very solid stucco. It had the form of a square and was not covered; but was surrounded by a covered gallery, which was supported by columns and served for a shelter in bad weather. In this temple have been found all the instruments which appertain to the religious ceremonies, and even the skeletons of the priests who had been surprised and buried by the shower of cinders, in the middle of the occupations of their ministry. Their vestments, the cinders and the coals on the altars, the candelabra, lamps, sistrums, the vases which contained the lustral water, paters employed in the libations, a kind of kettle to preserve the intestines of the victims, cushions on which they placed the statue of the goddess Isis, when they offered sacrifices to her, the attributes of the divinity with which the temple was every where adorned, &c., are still shown. Many of these vases have the figure of an ibis, of a hippopotamus, of a lotus, and what renders them still more important, they were found exactly in the situations in which they were used, so that there can now be no doubt as to their reality and their use. The walls of the temple were adorned with paintings, relating to the worship of the goddess: there were figures of priests in the costume of their order: their vestments were of white linen, the heads of the officiating priests were shaved, their feet covered with a fine thin lace, through which the muscles might be distinguished.

(3) Apis. This is the name of the ox, in which Osiris was supposed to reside, rather than a distinct deity. The ox thus honored, was known by certain marks; his body was all black, excepting a square spot of white on his forehead, and a white crescent or sort of half moon on his right side; on his back was the figure of an eagle, under his tongue a sort of knot resembling a beetle (*cantharus*), and two sorts of hair upon his tail. This ox was permitted to live 25 years. His body was then embalmed, placed in a chest, or Σορὸς, and buried with many solemnities. A season of mourning then followed, until a new Apis, or ox properly marked, was brought to sight.—It is a curious fact that Belzoni, who succeeded in finding entrance into the second of the great pyramids of Egypt, found in the corner of a large and high chamber in the interior of the pyramid a Σορὸς, which, on being carefully opened, presented the bones of an *ox*.

(4) Serapis. This was one of the Egyptian deities, considered by some to be the same with Osiris. Magnificent temples, generally called *Serapea*, were erected to him at Memphis, Canopus, and Alexandria. Tacitus relates a marvelous tale of the removal of an effigy of this god from Sinope, on the southern shore of the Pontus Euxinus, to Alexandria. The worship of the god existed, however, in Egypt at a much earlier period. The mysteries of Serapis were introduced at Rome under the emperors, but soon abolished on account of their licentiousness.—Some derive the name from Σορὸς and Ἄπις, as having signified at first merely the *chest* or *box*, in which the body of *Apis* was deposited. ——It has been supposed by some, that the Egyptian *Apis* was a symbol of *Joseph*, and that the various legends connected with the worship of this god, grew out of the history of that patriarch. Cf. *Vossius* de Theologia Gentili, Amst. 1642.--This notion is adopted by Dr. Clarke. See his Travels, P. II. sect. 2. ch. 5.

(5) Anubis. This was another deity connected in fable with Osiris. He was said to be the son of Osiris, and to have accompanied Isis in her search after her husband. He is represented as having the head of a dog. He is also called *Hermanubis*; or, as others say, the latter is the name of another deity of a similar character.—See *Creuzer's* Symbolik.

(6) Harpocrates. He is supposed to be the same as *Horus*, son of Isis, and was worshiped as the god of *Silence*. He was much honored among the Romans, who placed his statues at the entrance of their temples. He was usually represented in the figure of a boy, crowned with an Egyptian mitre, which ended at the points as it were in two buds; in his left hand he held a horn of plenty, while a finger of his right hand was fixed upon his lips to command silence and secrecy.—*Porphyry*, Cave of Nymphs (Cf. P. II. § 199. 2).

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III.—Mythical Beings, whose history is intimately connected with that of the Gods.

§ 97. (1) *Titans and Giants.* The enterprises of the Titans are celebrated in the ancient fables of the Greeks. They have already been mentioned in the accounts of Saturn (§ 14), to whom they were brothers, being generally considered as sons of Uranus or Cœlus and Titæa. The oldest was called Titan, and from him, or their mother, they derived their common name. The prevalent tradition assigned to Uranus five sons, besides Saturn, viz. *Hyperion*, *Cœus*, *Japetus*, *Crius*, and *Oceanus;* and likewise five daughters besides Rhea, wife of Saturn, viz. *Themis*, *Mnemosyne*, *Thya*, *Phœbe*, and *Tethys*, called *Titanides.* On account of their rebellion against Uranus, in which, however, Saturn and Oceanus took no part, the Titans were hurled by their father down to Tartarus, whence they were set free by the aid of Saturn. With Saturn also they afterwards contested the throne, but unsuccessfully. The Cyclops, mentioned in speaking of Vulcan (§ 52), may be considered as belonging to the Titans.

The number of the Titans is given variously; Apollodorus mentions 13, Hyginus 6. The number of 45 is stated by some.———The name of one of them, *Japetus*, is strikingly similar to *Japhet* mentioned in the Bible, whose descendants peopled Europe, and it is remarkable that in the Greek traditions, Japetus is called the *father of mankind.* Some have considered the Titans as the descendants of Gomer, son of Japhet. (*Pezron's* Antiquities).—They have also been supposed to be the Cushites or descendants of Cush, and the builders of the tower of Babel. (*Bryant's* Analysis of Anc. Mythology).—Others think them merely personifications of the elements; and suppose their fabled war with their father Cœlus, or against Saturn, an allegorical representation of a war of the elements.

§ 98. The Giants were a distinct class, although their name (γίγας from γῆ and γένω) designates them as sons of Earth, or Gaia, who gave them birth, after the defeat of the Titans by Jupiter, and out of vengeance against him. The most famous of them were, *Enceladus*, *Halcyoneus*, *Typhon*, *Ægeon*, *Ephialtes*, and *Otus.* According to the common description, they had bodies of extraordinary size and strength, some of them with a hundred hands, and with dragon's feet, or serpents instead of legs. Their most celebrated undertaking was the storming of Olympus (1), the residence of Jupiter and the other gods. In order to scale this summit, they heaped mountain upon mountain, as Œta, Pelion, Ossa, and others. But Jupiter smote them with his thunderbolts, precipitated some of them to Tartarus, and buried others beneath the mountains. Typhon or Typhœus, for instance, he pressed down with the weight of Ætna (2),

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under which, according to the fable, the giant constantly strives to lift himself up, and pours from his mouth torrents of flame.

(1) *Ov.* Met. i. 151.—(2) *Ov.* Met. v. 346.—*Claud.* Gigantomach.—*Pind.* Pyth. i. 31.———*Ægeon* or *Briareus* was another giant eminent in the contest, with fifty heads and a hundred hands. He hurled against Jupiter a hundred huge rocks at a single throw; but Jupiter bound him also under Ætna, with a hundred chains.———This story of the war between the Giants and Jupiter is also explained by some as an allegorical representation of some great struggle in nature, which took place in early times. This contest is to be distinguished from that of the Titans, who, although often confounded with the Giants, were a distinct class.

99. (2) *Tritons* and *Sirens.* *Triton* has already been mentioned (§ 29) as a son of Neptune and Amphitrite. From him, as most famous, the other various deities of the sea derived the name of Tritons. They were represented, like him, as half man and half fish, with the whole body covered with scales. They usually formed the retinue of Neptune, whose approach Triton himself announced by blowing his horn, which was a large conch or sea-shell.

Cf. *Ov.* Met. i. 333.—*Virg.* Æn. x. 209.——There were other minor divinities of the sea under Neptune; but Triton seems to have had the pre-eminence, and under Neptune a sort of control among them. Phorcus, Proteus, and Glaucus have been already mentioned (§ 29). Nereus was ranked among them as a son of Oceanus, and the father of the Nereides. Ino and her son Palæmon or Melicertes are also said to have been admitted by Neptune as gods of his retinue. Palæmon is thought to be the same with *Portumnus*, whom the Romans worshiped as the guardian of harbors.

§ 100. The Sirens were a sort of sea-goddesses, said by some to be two in number, by others three, and even four. Homer mentions but two (1), and describes them as virgins, dwelling upon an island, and detaining with them every voyager, who was allured thither by their captivating music. They would have decoyed even Ulysses on his return to Ithaca, but were not permitted.

By others they were described as daughters of the river-god Achelous, and companions of Proserpine, after whose seizure they were changed into birds (2), that they might fly in search of her. In an unhappy contest with the Muses in singing, they lost their wings as a punishment of their emulation. Others make them sea-nymphs, with a form similar to that of the Tritons, with the faces of women and the bodies of flying fish. The artists generally represented them as virgins, either not at all disfigured, or appearing partly as birds.

(1) *Hom.* Od. xii. 39. 166.—(2) *Ov.* Met. v. 552.———Their fabled residence was placed by some on an island near cape Pelorus in Sicily, by others on the islands or rocks called Sirennusæ, not far from the promontory of Surrentum on the coast of Italy.--Various explanations of the fable of the Sirens have been given. It is commonly considered as signifying the dangers of indulgence in pleasure.

§ 101. (3) *Nymphs.* The Nymphs of ancient fiction were viewed

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as holding a sort of intermediate place between men and gods, as to the duration of life; not being absolutely immortal, yet living a vast length of time. Oceanus was considered as their common father, although the descent of different nymphs is given differently. Their usual residence was in grottoes or water caves, from which circumstance they received their name, *Νύμφαι*. Their particular offices were different, and they were distinguished by various names according to the several objects of their patronage, or the regions in which they chiefly resided. Thus there were the *Oreades* or nymphs of the mountains; *Naiades*, *Nereides*, and *Potamides*, nymphs of the fountains, seas, and rivers; *Dryades* and *Hamadryades*, nymphs of the woods; *Napææ*, nymphs of the vales, &c. The Dryads were distinguished from the Hamadryads (*ἅμα δρῦς*) in this, that the latter were supposed to be attached to some particular tree, along with which they came into being, lived and died, while the former had the care of the woods and trees in general.

Places consecrated to these imaginary beings were called *Νυμφαῖα*. Such was the celebrated spot in the vicinity of Apollonia, famous for its oracle and the fire which was seen to issue constantly from the ground (*Plin.* Nat. Hist. xxiv. 7). Such was the place and building at Rome, which was called *Nymphæum*, adorned with statues of the nymphs, and abounding, it is said, with fountains and waterfalls. Festivals were held in honor of the nymphs, whose number has been stated as above 3000.

They were generally represented as young and beautiful virgins, partially covered with a veil or thin cloth, bearing in their hands vases of water, or shells, leaves, or grass, or having something as a symbol of their appropriate offices. The several gods are represented more or less frequently as attended by nymphs of some class or other; especially Neptune, Diana, and Bacchus. Under the term of nymphs were sometimes included the imaginary spirits, that guided the heavenly spheres and constellations and dispensed the influences of the stars; the nymphs being distributed by some mythologists into three classes, those of the *sky*, the *land*, and the *sea*.

§ 102. (4) *Muses.* The ancients were not content with having in their fictions a god of science and a goddess of wisdom in general, but assigned to particular branches of knowledge and art their appropriate tutelary spirits or guardian divinities, whom they called *Muses*, *Μοῦσαι*, and considered as the daughters of Jupiter and Mnemosyne. They were *nine* in number, according to the common account; with Greek names, as follows, *Κλειώ*, *Καλλιόπη*, *Μελπομένη*, *Θάλεια*, *Ἐρατώ*, *Ἐυτέρπη*, *Τερψιχόρη*, *Πολύμνια*, and *Οὐρανία*.

They were frequently called by common names, derived from places sacred to them, or from other circumstances, as Pierides, Aonides, Heliconiades, Parnassides, Hippocrenides, Castalides, &c.

§ 103. In order to represent the Muses as excelling in their several arts, especially in music and song, the poets imagined various contests held by them; as for example, with the Sirens, and the daughters of Pierus (1), in which the Muses always gained the

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prize. They were described as remaining virgins, and as being under the instruction and protection of Apollo. Their usual residence was Mt. Helicon, where was the fountain Hippocrene, and Mt. Parnassus where was the fountain Castalia, the former in Bœotia, the latter near Delphi in Phocis. Mt. Pindus and Mt. Pierus in Thessaly were also sacred to the Muses. Particular temples were also consecrated to them among the Greeks and the Romans. Festivals in their honor were instituted in several parts of Greece, (2) especially among the Thespians. The Macedonians observed a festival for Jupiter and the Muses, which was continued nine days.

(1) *Ov.* Met. v. 300.—(2) See *Heyne*, de Musar. religione, ejusg. orig. et causis, in *Comment. Soc. reg. Gotting.* Vol. viii.

The Muses are usually represented as Virgins, with ornamented dresses, and crowned with palms or laurels. 'According to the best authorities, CLIO, *History*, holds in her hand a half opened scroll; MELPOMENE, *Tragedy*, is veiled and leans upon a pillar, holding in her left hand a tragic mask; THALIA, *Comedy*, holds in one hand a comic mask, in the other a staff resembling a lituus or augur's wand; EUTERPE, *Music*, holds two flutes or pipes; TERPSICHORE, *the dance*, is represented in a dancing attitude and plays upon a seven stringed lyre; ERATO, *Amatory Poetry*, holds a nine stringed instrument; CALLIOPE, *Epic Poetry*, has a roll of parchment in her hand and sometimes a straight trumpet or tuba; URANIA, *Astronomy*, holds in her left hand a globe, in her right a rod, with which she appears to point out some object to the beholder; POLYHYMNIA, *Eloquence and Imitation*, places the fore finger of the right hand upon her mouth, or else bears a scroll in her hand.' (*Anth. Lemp.*)

'The Muses are often painted with their hands joined dancing in a ring; in the middle of them sits Apollo their commander and prince. The pencil of nature described them in that manner upon the agate, which Pyrrhus, who made war upon the Romans, wore in a ring; for in it was a representation of the nine Muses, and Apollo holding a harp; and these figures were not delineated by art (*Plin.* L. XXXVII. c. 1), but by the spontaneous handy-work of nature'.—*Tooke's* Panth.—See *Montfauc.* Ant. expl. T. I. pl. 56–62.

§ 104. (5) The *Graces* and the *Hours*. To the retinue of Venus belonged the Graces, Χάριτες, *Gratiæ*, servants and companions of the goddess, diffusing charms and gladness. They were said to be daughters of Jupiter and Eurynome, or according to others of Bacchus and Venus herself, and were three in number, Ἀγλαία, Θάλεια, and Εὐφροσύνη, (*Pind.* Olymp. xiv). They were honored especially in Greece, and had temples in the principal cities. Altars were often erected to them in the temples of other gods, especially Mercury, Venus, and the Muses. They are frequently represented on ancient monuments as beautiful young virgins, commonly in a group, holding each other by the hand, and without drapery.

§ 105. The *Horæ*, Ὧραι, were the goddesses of Time, presiding especially over the seasons and the hours of the day, and were considered as the daughters and servants of Jupiter. They came at length to be viewed as tutelary patrons of beauty, order and regularity, in reference to which Themis was said to be their mother. They were named Εὐνομία, Δίκη, and Εἰρήνη.

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The Hours are usually represented as dancing, with short vestments, and garlands of palm-leaf, and all of the same age. In some monuments of later periods, *four* Hours appear, corresponding to the four seasons.—*Winckelmann*, Hist. de l' Art. iv. ch. 2. § 83.

The Graces, Hours, and Muses are all supposed by some writers to have had originally a reference to the stars and seasons, and to have afterwards lost their astronomical attributes, when moral ideas and qualities became more prominent in the Greek system of fictions.—See *Manso's* Abhandl. ueber die Horen und Grazien, in his *Mythol. Versuchen.*

§ 106. (6) *The Fates.* The very common poetic representation of human life under the figurative idea of spinning a thread gave rise to the notion of the *Fates*, called *Μοῖραι* by the Greeks, by the Romans *Parcæ.* They were three sisters, daughters of Night, whom Jupiter permitted to decide the fortune and especially the duration of mortal life. One of them, *Clotho* (*Κλωθώ*), attached the thread, the second *Lachesis* (*Λάχεσις*) spun it, and the third *Atropos* (*Ἄτροπος*) cut it off, when the end of life arrived. They were viewed as inexorable, and ranked among the inferior divinities of the lower world. Their worship was not very general.

The Parcæ were generally represented as three old women, with chaplets made of wool and interwoven with the flowers of the Narcissus, wearing long robes, and employed in their work, Clotho with a distaff, Lachesis having near her sometimes several spindles, and Atropos holding a pair of scissors.—See *Catull.* Epithal. Pel. et Thet. v. 305.—*Manso's* Abhandl. v. Parzen, in his *Mythol. Versuchen.*

§ 107. (7) *The Furies and Harpies.* Among the divinities of the lower world were three daughters of Acheron and Night, or of Pluto and Proserpine, whose office it was to torment the guilty in Tartarus, and often to inflict vengeance upon the living. The Greeks called them *Ἐρίννυες*, *Furies*, and also by a sort of euphemism, or from design to propitiate them, *Εὐμενίδες*, signifying *kindly disposed;* the Romans styled them *Furiæ.* Their names were *Tisiphone* (from *τίσις* and *φόνος*) whose particular work was to originate fatal epidemics and contagion, *Alecto* (from *ἄληκτος*) to whom were ascribed the devastations and cruelties of war, and *Megæra* (from *μαγαίρω*) the author of insanity and murders. Temples were consecrated to them among both the Greeks and the Romans, and among the latter a festival also, if we may consider the *Furinalia* as appropriated to them and not to a separate goddess Furina, as some suppose. They were represented with vipers twining among their hair, usually with frightful countenances, in dark and bloody robes, and holding the torch of discord or vengeance.

Virg. Georg. iii. 551. Æn. vii. 341. 415. xii. 846.—*Ov.* Met. iv. 474.—Cf. Furienmasken im Trauerspiel und auf d. Bildwerken d. alt. Griechen; eine archæol. Untersuchung von *C. A. Bœttiger*, Weimar, 1801. 8.

§ 108. The fable of the *Harpies*, *Ἅρπυιαι*, seems to have had

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reference originally to the rapidity and violence of the whirlwind, which suddenly seizes and bears off whatever it strikes. Their names were *Aello* (from *Ἄελλω storm*), *Celæno* (from *κελαινὸς dark*), and *Ocypeta* (from *ὠκυπέτης, flying rapidly*), all indicative of the source of the fiction.

They appear to have been considered, sometimes at least, as the goddesses of storms, and so were called *Θύελλαι* (*Hom.* Od. xx. 66). They were said to be daughters of Neptune and Terra, and to dwell in islands of the sea, on the borders of the lower world, and in the vicinity of the Furies, to whom they sometimes bore off the victims they seized. They were represented as having the faces of virgins, and the bodies of vultures, with feet and hands armed with claws.——*Virg.* Æn. iii. 210.—See *Voss*, Mytholog. Briefe, Stuttgart, 1827. 3 vols. 12mo.

§ 109. (8) The *Dæmons* or *Genii* and *Manes*. In the earliest mythologies we find traces of a sort of protecting deities, or spiritual guardians of men, called *Δαίμονες*, or *Genii*. They were supposed to be always present with the persons under their care, and to direct their conduct, and control in great measure their destiny, having received this power as a gift from Jupiter. Bad dæmons, however, as well as good, were imagined to exist, and some maintained, that every person had one of each class attendant upon him.

But the dæmons of classical mythology must not be confounded with the fallen spirits revealed in the Holy Scriptures, and represented as possessing men in the time of Christ.—See *Farmer*, Essay on Demoniacs.—Letters to Channing on Fallen Spirits, by *Canonicus*. Boston, 1828.

§ 110. The Manes were a similar class of beings. Although often spoken of as the spirits or souls of the departed, they seem more commonly to have been considered as guardians of the deceased, whose office was to watch over their graves, and hinder any disturbance of their tranquillity. They were subordinate to the authority of Pluto, on which account he is styled *Summanus*. Some describe a goddess, named *Mania*, as their mother.

The Romans designated by the name of *Lemures*, or *Larvæ*, such spirits of the dead, as wandered about in restlessness, disturbing the peace of men, issuing from the graves as apparitions, to terrify the beholders.

See *Manso's* Abh. ueber d. Genius der Alten, in his Myth. Vers.—*Simon's* Diss. sur les Lemures, in Mem. de l'Acad. des Inscr. T. I.—*Ov.* Fast. v. 421.—*Blum*, Einleitung in Rom's alte Geschichte, Berl. 1828. 12mo.

§ 111. (9) The *Lares* and *Penates*. The system of tutelary spirits was carried further by the Romans than by the Greeks. The former assigned to each dwelling and family its guardian deities, which were called *Lares* and *Penates*. The Lares were said to be sons of Mercury and Lara or Larunda daughter of Almon. They received a

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variety of epithets or by-names, according to the particular object, over which they were in different cases supposed to preside, as *familiares, compitales, viales, patellarii, publici, privati.* They were especially considered, however, as presiding over houses, and had in every house their proper sanctuary (*Lararium*) and altar. They seem to have been viewed as the spirits of the departed ancestors, the fathers and forefathers of the family, who sought the welfare of their descendants.

The dog was sacred to the Lares, and an image of this animal was placed by their statues. These statues were sometimes clothed in the skins, and even formed in the shape, of dogs. Public festivals were held in their honor, called Compitalia, which were made very joyful occasions; the slaves of the family shared liberty and equality with their masters as on the Saturnalia.—*T. Hempel*, Diss. de Laribus. 2d ed. Zwiccav. 1816. 8.

§ 112. The Penates were also domestic or household gods, but they were not properly speaking a distinct class by themselves, because the master of the dwelling was allowed to select any deity according to his pleasure, to watch over his family affairs, or preside over particular parts of them. Accordingly Jupiter and others of the superior gods were not unfrequently invoked in this capacity. The gods, who presided over particular families, were sometimes styled *parvi* Penates, while those that presided over cities or provinces, were styled *patrii* or *publici* Penates. Adulation sometimes elevated to the rank of Penates even living persons, especially the emperors.

Cf. *Virg.* Æn. ii. 717. iii. 148.—*Heyne*, Excurs. ix. ad Virg. Æn. ii.—*T. Hempel*, Diss. de diis Laribus (cited above).—*Mueller*, de diis Rom. Laribus et Penatibus. Hafniæ, 1811. 8.—The Lares and the Penates are often confounded, but were not the same. 'The Penates were originally gods, the powers of nature personified; the mysterious action of which produces and upholds whatever is necessary to life, to the common good, to the prosperity of families, whatever, in fine, the human species cannot bestow on itself. The Lares were originally themselves human beings, who becoming pure spirits after death, loved still to hover round the dwelling they once inhabited, to watch over its safety, and to guard it as the faithful dog does the possessions of his master. They keep off danger from without, while the Penates, residing in the interior of the dwelling, pour blessings upon its inmates.' (*Anth.* Lemp.)

§ 113. (10) *Sleep, Dreams,* and *Death.* Among the imaginary beings supposed to exert an influence over the condition of mortals, Ὕπνος, Ὄνειρος, and Θάνατος, gained a personification, being called sons of Nox, or night, and ranked among the deities of the lower world. To Ὕπνος, or *Somnus,* Cimmeria was assigned as his residence, on account of the perpetual darkness, which tradition ascribed to it; and the poppy, on account of its soporific qualities, was his common symbol. He is represented as holding in his hand a light inverted and about to be extinguished.

The last symbol was also employed in representing Θάνατος, or

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Death, who was often placed beside his brother sleep on sepulchral monuments, and appeared in a similar bodily form, and not a mere naked skeleton, as in modern art. When death was the result of violence or circumstances of a disgusting character, the Greeks expressed it by the word κῆρ, and they fancied a sort of beings called κῆρες, who caused death and sucked the blood. The Romans made a similar distinction between *mors* and *lethum*.

Ὄνειρος was the god of dreams, more commonly called *Morpheus*, from the various images or forms (μορφή) presented in dreaming. Morpheus is sometimes considered as the god of sleep, but was more properly his minister; Phobetor (φωβήτωρ), sometimes considered as the god of dreams, was another minister of Somnus, and Phantasus (φαντάζω,) another.

Cf. *Ov.* Met. xi. 592. 634, 640.—*Lessing's* Untersuchung, wie die Alten d. Tod gebildet. Berl. 1769. 4.—*Herder's* Abh. in his Zerstreuten Blättern. Th. 2. 273.——The Romans imagined death as a goddess, *Mors*. The poets described her as roving about with open mouth, furious and ravenous, with black robes and dark wings. She is not often found represented on existing monuments of art; in one supposed to represent her, a small figure in brass, she appears as a skeleton sitting on the ground, with one hand on an urn.

§ 114. (11) The *Satyrs* and *Fauns*. The idea of gods of the forests and woods, with a form partly of men and partly of beasts, took its rise in the earliest ages, either from the custom of wearing skins of animals for clothing, or in a design to represent symbolically the condition of man in the semibarbarous or half-savage state. The *Satyrs* of the Greeks and the *Fauns* of the Romans, in their representation, differed from the ordinary human form only in having a buck's tail, with erect pointed ears. There were others called *Panes*, which had also the goat's feet, and more of the general appearance of the brute. The Fauns were represented as older than the Satyrs, who when they became old were called Sileni. Yet the Romans represented the Satyrs more like beasts, and as having the goat's feet. The Satyrs, Fauns, Panes, and Sileni, all belonged to the retinue of Bacchus (§ 60). The name of Fauni was of Italian origin, derived from a national god Faunus, who was son of Picus, king of the Latins, and the nymph Canens (1), and whose wife Fauna was also honored as a goddess.

(1) *Ov.* Met. xiv. 320, 336—See *Heyne's* Abh. von Unterschied. zwischen Faun. Sat. Silen. und Panen, in his *Samml. Ant. Aufsätze*. Found also in *Winckelmann*, Histoire de l'Art (cited P. I. § 32) vol. I. p. 680.——Ueber Faun. Sat. Pan. und Silenen. Berl. 1790, 91. 8.—*Voss*, Myth. Briefe.

§ 115. (12) The *Gorgons*. Three imaginary sisters, daughters of Phorcys and Cete, were termed Γοργόνες, from their frightful aspect. Their heads were said to be covered with vipers instead of hair, with teeth as long as the tusks of a boar, and so terrific a look as to turn every beholder into stone. They are de-

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scribed as having the head, neck and breasts of women, while the rest of the body was in the form of a serpent. According to some, they had but one eye and one tooth, common to them all, which they were obliged to use in turn. Their names were *Sthenо*, *Euryale*, and *Medusa*. Medusa is said to have been slain by Perseus, who cut off her head, while they were in the act of exchanging the eye.

They are sometimes ranked, with the Furies, among the infernal deities. But their residence is variously assigned; some placing them in a distant part of the western ocean, others in Libya, and others in Scythia. Some have explained the fable as referring to a warlike race of women, like the Amazons. Others suppose it to have had some reference to the moon as a dark body, which is said also to have been called *Γοργόνιον*, from the face believed to be seen in it.

§ 116. (13) The *Amazons*. The Amazons were no doubt mythical beings, although said to be a race of warlike women, who lived near the river Thermodon in Cappadocia. A nation of them was also located in Africa. They are said to have burnt off their right breast, that they might use the bow and javelin with more skill and force; and hence their name, *Ἀμαζόνες*, from *α* and *μαζός*. They are mentioned in the Iliad (iii. 189. vi. 186.) and called *ἀντιάνειραι*.

Various explanations of the fable are given. Some consider it as having a connection originally with the worship of the moon. Several statues of Amazons were placed in the temple of Diana at Ephesus (*Plin.* N. H. xxxiv. 8.), and may have represented some of her imaginary attendants, or some of her own attributes.—A figure resembling an Amazon, but having four arms, is seen in the caverns of Elephanta.—*Creuzer's* Symbolik.

§ 117. This seems to be the place for noticing more particularly several *Monsters*, which are exhibited in the tales of ancient mythology.

(*a*) The *Minotaur* was said to be half man and half bull. The story is that Minos, king of Crete, refused to sacrifice to Neptune a beautiful white bull, which was demanded by the god. The angry god showed his displeasure by causing Pasiphaë, the wife of Minos, to defile herself with this bull, through the aid of Dædalus, and give birth to the monster. Minos confined the Minotaur in the famous labyrinth. Here the monster devoured the seven young men and the seven maidens annually required from the Athenians by Minos. Theseus, by the aid of the king's daughter Ariadne, slew the Minotaur and escaped the labyrinth [Cf. § 125).

(*b*) The *Chimæra* was said to be composed of a dragon, goat, and lion united; the middle of the body was that of a goat, the hinder parts those of a dragon, the fore parts those of a lion; and it had the heads of all three, and was continually vomiting forth flames. This monster lived in Lycia in the reign of Jobates, king of that country. This king, wishing to punish Bellerophon in order to gratify his son-in-law Prætus, sends him against the Chimæra; but Bellerophon, by the aid of Minerva and the winged horse Pegasus, instead of perishing himself, destroyed the monster.

This fable is supposed by some to refer to a volcanic mountain on the Lycian coast.—See *Clark's* Travels, P. II. Sect. ii ch. 8. (vol. iii. p. 211. ed. N. Y. 1815]. *Plin. Nat. Hist.* v. 27.

(*c*) The *Centauri* were said to be half men and half horses. Some make them the offspring of Ixion and the cloud; others refer their origin to the bestiality of Centaurus, the son of Apollo. They were said to dwell in Thessaly. The principal incidents related of them are their rude attempts upon the women at the marriage of Pirithous and Hippodamia, and the consequent battle with the Lapithæ, who drove them into Arcadia. Here they were afterwards chiefly destroyed by Hercules.—*Ov.* Met. xii. 530.—Some have imagined this fable to allude to the *draining* of the low parts of Thessaly, as the *horse* is in general symbolical of water. *Knight's* inquiry, &c. in the *Class. Journal.* Cf. *Mitford*, Ch. I. sect. 3.

(*d*) *Geryon* was a monster said to be the offspring of Chrysaor and Callirhoe, and to have three bodies and three heads. His residence was in the island of Gades, where his numerous flocks were kept by the herdsman Eurythion, and guarded by a two-headed dog called Orthos. The destruction of this monster formed one of the twelve labors of Hercules (§ 123).

(*e*) The *Hydra* was a monstrous serpent in the lake Lerna, with numerous

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heads, nine according to the common account. When one of these was cut off, another or two others immediately grew in its place, unless the blood of the wound was stopped by fire. The destruction of the Hydra was another labor assigned to Hercules, which he accomplished by the aid of Iolaus, who applied lighted brands or a heated iron, as each head was removed. The arrows of Hercules, being dipped in the Hydra's blood, caused incurable wounds.

(*f*) *Pegasus* was not so much a monster as a prodigy, being a winged horse, said to have sprung from the blood, which fell on the ground when Perseus cut off the head of Medusa. He fixed his residence on mount Helicon, where he opened the fountain called *Hippocrene* (ἵππος and κρήνη). He was a favorite of the muses, and is called the muses' horse. This horse, having come into the possession of Bellerophon, enabled him to overcome the Chimæra. Afterwards Pegasus, under an impulse from Jupiter, threw off Bellerophon to wander on earth, and himself ascended to a place among the stars.

(*g*) *Cerberus* was the fabled dog of Pluto, stationed as sentinel at the entrance of Hades. He is generally described as having three heads, sometimes as having fifty. Snakes covered his body instead of hair. None from the world of the living could pass him but by appeasing him with a certain cake, composed of medicated and soporific ingredients. (*Virg.* Æn. vi. 420.)—To seize and bring up this monster was assigned to Hercules, as one of his labors.

(*h*) *Scylla* and *Charybdis* are the names, the former of a rock on the Italian shore in the strait between Sicily and the main land, and the latter of a whirlpool or strong eddy over against it on the Sicilian side. The ancients connected a fabulous story with each name.--Scylla was originally a beautiful woman, but was changed by Circe into a monster, the parts below her waist becoming a number of dogs incessantly barking, while she had twelve feet and hands, and six heads with three rows of teeth. Terrified at this metamorphosis, she threw herself into the sea, and was changed into the rocks which bear her name.—Charybdis was a greedy woman, who stole the oxen of Hercules, and for that offence was turned into the gulf or whirlpool above mentioned.

(*i*) The *Sphinx* was the offspring of Orthos and Chimæra, or of Typhon and Echidna; a monster having the head and breasts of a woman, the body of a dog, the tail of a serpent, the wings of a bird, the paws of a lion, with a human voice. This monster infested the neighborhood of Thebes, proposing enigmas, and devouring the inhabitants, who could not explain them. At length one of the enigmas, in which she demanded what animal it was which walked on four legs in the morning, two at noon, and three at night, was solved by Œdipus. He said that the animal was man, who in the morning of life creeps upon his hands and feet, in middle age walks erect, and in the evening of his days uses a staff. On hearing this solution, the Sphinx instantly destroyed herself.

Representations of the Sphinx are very common among Egyptian monuments. A very celebrated colossal statue of a Sphinx yet remains near the pyramids. It is cut in the solid rock, and is 125 feet in length.—*Clarke's* Travels, P. ii. Sect. 2. ch. 4.—*Denon's* Travels (Vol. I. p. 55. Lond. 1804).

IV—Mythical History of the Heroes.

§ 118. In Grecian story three periods are distinguished even by the ancients; the *unknown*, ἄδηλον, of which no historical monuments remained to make known the state of society; the *fabulous*, μυθικὸν, of which the accounts left are mingled with manifold fictions; and the *historical*, ἱστορικὸν, of which a genuine and trustworthy history is recorded. The first extends to the deluge of Deucalion, the second to the introduction of the Olympiad into chronology, and the third through

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the subsequent times. To the second of these periods belonged the *Heroes*, as they are called, and it is on that account often styled the *heroic age*. These personages are supposed to have possessed extraordinary powers of body and mind, and distinguished merit is ascribed to them as having founded cities or countries, improved their manners and morals, or otherwise exalted or defended them.

§ 119. Grateful sensibility to the merits of ancestors and progenitors was a most common cause of the sort of deification, with which these heroes were publicly honored after death; and the disposition towards this grateful remembrance was quickened and sustained by oral traditions respecting their deeds, which were much adorned and exaggerated by the poets. Hence it came, that most of the heroes were at last viewed as sons of gods, and often of Jupiter himself. The veneration for the heroes was however less sacred, and less universal, than the worship of the gods. To the latter, important festivals were established, regular priests ordained, appropriate temples erected, and public solemn sacrifices offered. The heroes, on the other hand, received only an annual commemoration at their tombs or in the vicinity, when offerings and libations were presented to them. Sometimes, however, the respect paid them exceeded these limits, and they were exalted to the rank and honors of the gods. The introduction of solemnities in memory of heroes is ascribed to Cadmus.

Cf. *Virg.* Æn. iii. 301.—*Sallier*, in the Hist. de l'Acad. des Inscr. T. iv. p. 299.

§ 120. The heroes of the Greeks were of different ranks. Some were viewed as a sort of household deities, such as after their mortal existence watched over their families and friends and were honored and worshiped only by them. Others, whose services while they lived were of a more extended character, were worshiped by whole states and tribes, as demi-gods, and sometimes had their appropriate festivals and mysteries, and even temples and priests. To such was ascribed a more general superintendence of human affairs. It is the latter class that we are here to notice particularly, as they were the most illustrious, and their worship was not limited to the Greeks, but was adopted also among the Romans. Of these only the principal can be mentioned, in doing which the order of time will be followed.

§ 121. The *Giants* and *Titans* (§ 97) might correctly be ranked among the Heroes, and regarded as the most ancient. To the same class too belong *Inachus*, founder of the kingdom of Argos, his son *Phoroneus*, to whom various merits were ascribed, and *Ogyges*, a king of Bœotia, memorable from the flood which occurred in his reign.

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This rank also was enjoyed, especially among their respective people and tribes, by *Cecrops*, founder of the Attic state; *Deucalion*, a Thessalian prince, who with his wife Pyrrha escaped the general flood that happened in his times; *Amphictyon*, author of the celebrated council or confederation of the early Grecian states; *Cadmus*, who came from Phœnicia to Greece, and contributed so much to enlighten and improve the people (P. I. § 34); *Danaus*, to whom the kingdom of Argos was indebted for its advancement; *Bellerophon*, who was said to have destroyed the monster Chimæra, and to have performed other exploits; *Pelops* king in Elis, from whom Peloponnesus took its name, as his descendants occupied that peninsula; and the two princes of Crete by the name of *Minos*, one celebrated as a lawgiver, the other as a warrior.

Some writers argue against the existence of two individuals by the name of Minos. See *Hock's* Kreta. Götting. 1823. 3 vols. 8.

§ 122. PERSEUS was one of the most distinguished of the early Heroes. He was the son of Jupiter and Danäe, educated by Polydectes on the island Seriphus. His chief exploit was the destruction of the Gorgon Medusa, whose head he struck off with a sword given to him by Vulcan. From the blood, that fell, sprang the winged horse Pegasus, on which Perseus afterwards passed over many lands. Of his subsequent achievements, the most remarkable were his changing king Atlas into a high rock or mountain, by means of Medusa's head, and his deliverance of Andromeda, when bound and exposed to be devoured by the sea-monster. In connection with the latter adventure he also changed into stone Phineus, who contended with him for the possession of Andromeda. He inflicted the same afterwards upon Polydectes for ill treatment towards Danäe. To Perseus is ascribed the invention of the discus or quoit, with which he inadvertently occasioned the death of his grandfather Acrisius. Finally he founded the kingdom of Mycenæ. After his assassination by Megapenthes, he was placed among the constellations, and several temples were erected to him, besides a monument between Argos and Mycenæ.

Ov. Met. iv. 603. v. 1—350.——The fables respecting Perseus are by some considered as a modification of the story of the Persian Mithras, and a piece of ancient sculpture on one of the gates of the citadel of Mycenæ has been thought to confirm the analogy.—*Creuzer*, Symbolik.—*Gell*, Itinerary of Greece.

§ 123. Of all the Grecian Heroes, no one obtained such celebrity as HERCULES, son of Jupiter and Alcmena. Wonderful strength was ascribed to him even in his infantile years. Eurystheus king of Mycenæ imposed upon him many difficult enterprises, which he carried through with success; particularly those, which are called the *twelve labors* of Hercules. These were, to kill the Nemæan lion, to destroy

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the Lernæan hydra, to catch alive the Stag with golden horns, to catch the Erymanthian boar, to cleanse the stables of Augias, to exterminate the birds of lake Stymphalis, to bring alive the wild bull of Crete, to seize the horses of Diomedes, to obtain the girdle of Hippolyta queen of the Amazons, to destroy the monster Geryon, to plunder the garden of Hesperides guarded by a sleepless dragon, and to bring from the infernal world the three headed dog Cerberus.

These various exploits are often made the theme of description and allusion in the poets. The first is detailed in the 25th Idyl of Theocritus.—The twelve labors are described in 12 verses in the 3d Chiliad of *Tzetzes* (Cf. P. II. § 81).

§ 124. Many other exploits were ascribed to him, by which he gave proof of his extraordinary strength, and exhibited himself as an avenger and deliverer of the oppressed. Such were, his slaying the robber Cacus, so much dreaded in Italy, the deliverance of Prometheus bound to a rock, the killing of Busiris and Antæus, the contest with Achelous, and the rescue of Alceste from the infernal world. Less honorable was his love of Omphale queen of Lydia, by which he sank into the most unworthy effeminacy. His last achievement was the destruction of the centaur Nessus, whose tunic poisoned with blood Hercules received at the hands of Dejanira, and on putting it on he was thrown into such desperate madness, that he cast himself into the flames of a funeral pile on mount Æta.

The worship of Hercules soon became universal, and temples were erected to his honor, numerous and magnificent. He received a great many surnames and epithets from his exploits and from the places of his worship. Hercules and his labors afforded the artists of ancient times abundant materials to exercise their ingenuity in devices, and they very often employed them.

See for the principal representations of Hercules, *Montfauc.* Ant. expl. T. I. pl. 123-141, and *Ogle's* Ant. exp. No. 31-40.—See also *Laur. Begeri* Hercules Ethnicorum, ex. var. antiq. reliquiis delineatus. Col. March. 1705. fol.—*Heynii* Not. ad Apollodor. p. 325.—*I. Gurlitt's* Fragment e. archæol. Abhandl. ueb. Hercules. Magd. 1800. 4.—*Ph. Buttmann*, ueber d. Mythos des Herakles, Berl. 1810. 8.—*Dupuis*, Orig. de tous les cult. vol. 2.—Respecting the ancient writers on the Mythol. of Hercules, see *Mueller's* Hist. and Antiq. of Dor. Race. Oxf. 1830. vol. I. p. 523.—Among the various solutions of the story of Hercules there is one, which very ingeniously applies the account of his twelve labors to the passage of the Sun through 12 signs of the Zodiac. A view of this is given in *Anthon's* Lempriere.

§ 125. THESEUS, a son of Ægeus and Æthra, or according to others a son of Neptune, was excited by the renown of Hercules, to engage in enterprizes the most hazardous, and he successfully accomplished them. Among these was the extermination of a multitude of robbers and assassins, that infested Greece, and especially the destruc-

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tion of the Minotaur a terrible monster of Crete, to which the Athenians had previously been compelled to send seven male youth and as many young virgins annually to be devoured by him. By the help of Ariadne, a daughter of Minos, Theseus was enabled to trace the winding of the labyrinth, in which the monster had his abode, and put him to death. Ariadne accompanied him on his return to Athens, but he ungratefully deserted her on the island of Naxos.

§ 126. The other principal exploits of Theseus were his descent to the lower world with his friend Pirithous, his victory over the Amazons (§ 116), whose queen Hippolyta became his wife, and the assistance he gave Adrastus, king of Argos, against the Theban prince Creon. Great praise was awarded to him for improving the legislation and the whole morals of Athens and Attica; and yet he was for sometime an exile. The manner of his death is variously related, but it seems by all accounts to have been caused by violence.—The honor paid to him was accompanied with unusual solemnities; a superb temple was consecrated to him at Athens, and a festival was established called *Θησεια*, held on the eighth day of every month, with games, and a regular sacrifice termed *Ογδόδιον*. Provision was made at the public expense to enable the poor to share in the festivities of this occasion.

Cf. *Plut.* in *Vit. Thes.*—*Diod. Sic.* L. iv. c. 61.—*Ov.* Met. vii. 404. viii. 152. xii. 210.—*Mitford's* Greece, Ch. 1. Sect. 3.

§ 127. JASON and the *Argonauts.* One of the most celebrated enterprizes of the heroic ages, one which forms a memorable epoch in the Grecian history, a sort of separation-point between the fabulous and the authentic, was the Argonautic expedition. This was a voyage from Greece to Colchis in order to obtain the golden fleece, conducted by Jason, the son of Æson, king of Thessaly. The undertaking was imposed upon him by his uncle Pelias. He invited the most illustrious heroes of Greece to unite in the expedition, and among those, who joined him, were *Hercules*, *Castor* and *Pollux*, *Peleus*, *Pirithous* and *Theseus*. The vessel built for the purpose was named Argo, which after various adverse events arrived at Æa, the capital of Colchis. Æetes was then king of Colchis, and promised to Jason the golden fleece only on certain most difficult conditions.

§ 128. Although Jason fulfilled these conditions, yet Æetes was unwilling to permit him to take the desired booty, and sought to slay Jason and his companions. This purpose was betrayed by Medea, the king's daughter, by whose assistance and magical art Jason slew the dragon that guarded the fleece, and seized the treasure. He im-

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mediately fled accompanied by Medea, but was pursued by her father. Medea put to death her brother Absyrtus, cut his corpse into pieces and strewed them in the way, in order to stop her father's pursuit. Jason was afterwards faithless to her, and married Creusa or, as others name her, Glauce, a daughter of Creon king of Corinth. Medea took vengeance by causing the death of Creusa and also of the children she had herself borne to Jason. After death Jason received the worship bestowed on heroes, and had a temple at Abdera.

See the poems on the Argon. Exped. by *Orpheus*, *Apollonius Rhodius*, and *Valerius Flaccus*. (Cf. P. II. §§ 48, 73.)—*Banier*, on the Argon. Exp. in Mem. de l'Acad. des Inscr. T. IX, XII, XIV.—*Heynii* Not. ad. Apollodor. p. 177.—Various explanations have been put upon the story of the Argonauts. One writer thinks the golden fleece was the *raw silk* of the east. *Hager*, Pantheon Chinois.—Another thinks the phrase arose from the habit of collecting gold, washed down down from the mountains, by putting sheepskins in the channel of the streams. —*Mitford* Ch. I. Sect. 3.—*Bryant* (Anal. Anc. Myth.) considers the whole story as a tradition of the flood.

§ 129. CASTOR and POLLUX, who were among the Argonauts, were twin sons of Jupiter and Leda and brothers to Helena. On account of their descent, they were called *Dioscuri* (Διόσκουροι), although according to some, Castor was son of Tyndarus, the husband of Leda. Castor distinguished himself in the management of horses, and Pollux in boxing and wrestling. The last exploit of the Dioscuri was their contest with Lynceus and his brother Idas. Castor was slain by Lynceus, and Lynceus by Pollux, and as Idas was about to avenge the death of his brother, Jupiter smote him with lightning.

Pollux obtained from Jupiter the honors of deification and immortality in conjunction with his brother Castor. Both were placed among the constellations and represented by the Gemini or Twins in the zodiac. Both the Greeks and the Romans consecrated temples to them, and they were especially invoked and worshiped by mariners.

They were said to be placed among the marine gods, from having cleared the Hellespont and the neighboring seas from pirates. They were invoked as Ἀποτρόποι, *averters* of evil; and white lambs were sacrificed to them.—The Romans honored them especially for services supposed to be received from them in pressing dangers, as in the battle with the Latins near lake Regillus; they constantly swore by their names. The oath used by the women was *Ædastor*, or by the temple of Castor; that of the men was *Ædepol*, or by the temple of Pollux.

The festival called *Dioscuria* (διοσκούρια) was in honor of these brothers, celebrated especially by the Spartans. On this occasion the gifts of Bacchus were very freely shared. It was amidst the drinking at the feast in honor of Castor and Pollux, which Alexander held in Bactra, that he madly slew his devoted friend Cleitus.—This festival is supposed by some to have had the same origin as the famous mysteries of the *Cabiri*, which were celebrated particularly at Samothrace, and were thought to have great efficacy in protecting from shipwreck and storms.—*G. S. Faber*, Mysteries of the Cabiri. Oxf. 1803. 2 vols. 8.

§ 130. *Heroes of the* THEBAN WAR. In the early history of Greece, the war of Thebes, which is dated upwards of 1200 years

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before Christ, is much celebrated. Without relating its incidents we shall here only name some of the principal heroes of the time. Among these were Eteocles and Polynices, the two sons of Œdipus, king of Thebes, whose own private story was so tragical. The war arose from the dissension of these brothers, who slew each other in a single combat, and were afterwards honored as demi-gods. Several famous chiefs, as *Capaneus*, *Tydeus*, *Hippomedon*, *Parthenopæus*, united with Adrastus, king of Argos and father-in-law of Polynices, to take part in the war. The events connected with it furnished the poets with matter for numerous tragedies.

The second enterprize against Thebes, ten years later, was more fortunate in its issue, but less celebrated. It was undertaken by the sons and descendants of those slain in the first war, and was therefore termed the war of the *Ἐπίγονοι*. The most illustrious of these were Alcmæon, Thersander, Polydorus and Thesimenes.

Paus. ix. 25.—*Apollod.* i. 3.—*Diod.* iv.—*Gillies*, Hist. Greece. Ch. i.——The Theban war was one of the favorite themes of ancient poets. *Antimachus* of Colophon, a Greek poet and contemporary with Chœrilus (P. II. § 20), wrote a poem in 24 books on the subject; the fragments of which were published by *Schellenburg* (Antim. Fragm. Hal. 1786. 8.).—The poem of the Latin poet *Statius* is still extant. Cf. P. II. § 326.

§ 131. Whilst the Thebans and the Argives were the sport of fortune, *Tantalus* and his descendants, the *Tantalides*, were equally afflicted by various misfortunes, occasioned by the impiety of this prince. Being of immortal descent, he was honored with a visit from the gods during an excursion they made upon earth. In order to prove the divinity and power of his guests, he served up among other meats the limbs of his son PELOPS, whom he had cruelly murdered. The gods perceived his perfidious barbarity, and refused to touch the dish; but Ceres, whom the recent loss of her daughter had rendered inattentive and melancholy, ate one of the shoulders. In compassion to the fate of the young prince, Jupiter restored him to life; and instead of the shoulder which Ceres had devoured substituted one of ivory, which possessed the property of healing by its touch all kinds of diseases.

As a punishment for his cruelty, Tantalus was condemned in hell (§ 34) with an insatiable hunger and thirst in the midst of abundance.—He had a daughter Niobe, who fell a sacrifice to her intolerable vanity. Having a great number of children, she had the temerity to treat Latona, who had only two, with overbearing arrogance. Provoked at this insolence, Latona applied to Apollo and Diana, who (§ 38) destroyed all her boasted offspring except Chloris; and Niobe was so shocked at her misfortune, that she was changed into a rock.

PELOPS quitted Phrygia and repaired to Elis, where he became enamoured of Hippodamia, the daughter of king Œnomaus; but this Monarch, having been informed that he should perish by the hand of his son-in-law, determined to marry his daughter to him only who could outrun him in the chariot race; and those who entered the list were to forfeit their lives if conquered. Undaunted at this condition, Pelops boldly undertook the combat, and to secure his success, he previously bribed Myrtilus the charioteer of Œnomaus, who disposed the axle-tree of the chariot in such a manner as to break it on the course; and the unfortunate king being thrown to the ground, killed himself. Œnomaus thus left his kingdom and daughter to Pelops, who acquired great celebrity, and gave his name to the peninsula in the southern part of Greece. Pelops, after death, received divine honors. He had an altar in the grove Altis at Olympia and was much revered, even above other heroes (*Pind.* Olymp. i. 146. *Pausan.* v. 13). His descendants were called *Pelopidæ*. His two sons, Atreus and Thyestes, were celebrated for their mutual hatred and crimes. But his two grandsons, Agamemnon and Menelaus, the *Atridæ*, acquired a more honorable renown.

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§ 132. *Heroes of the* TROJAN WAR. Of all the wars of Grecian story, none is more famous than that of Troy, which was the first military campaign of the Greeks out of the limits of their own country. The immediate occasion of it was the seizure of Helen, wife of Menelaus king of Lacedæmon, by Paris, son of Priam king of Troy. The siege continued, according to the common account, including the preparation and marches, ten years, with various successes and disasters, until at last the Greeks became masters of the city by stratagem. The chiefs, who were engaged in this enterprize, acquired the highest renown in Greece, and the poetry of Homer has secured their everlasting remembrance. The chief commander was *Agamemnon*, and the more illustrious of the heroes with him were *Achilles*, *Ulysses*, *Diomedes*, *Menelaus*, *Ajax* son of *Telamon*, and *Ajax* son of *Oileus*, *Idomeneus* and *Nestor*. On the side of the Trojans, *Hector*, *Æneas* and *Antenor* were among the most celebrated.

The war of Troy was not more memorable in itself, than for its consequences. It gave a new spring to Grecian culture(P. I. §40). The arts of war were greatly improved. Numerous and important civil revolutions took place in most of the states. But all this pertains to authentic history rather than to the mythic tales.

See *Mitford*, Ch. i. Sect. 4.—*Gillies*, Ch. i. iii.—A learned writer, *Bryant*, (in a Dissertation concerning the war of Troy, Lond. 1799. 4.) has maintained that the whole tale is mere fable, and that there never was any such war as the Trojan.

§ 133. At a much later period, after the Roman imperial power was established, it became a regular custom to deify the deceased emperors, as has been already mentioned (§ 94). This servile and impious adulation was first practised by the Asiatic Greeks towards the successors of Alexander. It was sometimes extended to the governors of provinces. The Roman senate made it their business by solemn decree to place every deceased emperor in the number of the gods, and the ceremonies of his Apptheosis were united with those of his funeral. But as the actions of each one were now faithfully recorded by history, it was impossible to connect with the deified name such fabulous and mysterious tales, as to give the divinities, thus established by law, much hold upon the popular feelings. The list of imperial demigods, therefore, is of comparatively little importance in a view of the ancient mythology. This deification of the emperors, it is very likely, gave rise to the *beatification of saints* practiced by the Roman Catholics.—See *Middleton's* Letter from Rome.—Cf. *Gibbon*, Dec. and Fall. &c. Ch. iii.—Respecting the ceremonies attending the Apotheosis, see *Consecratio*, under Roman Antiquities, in P. IV.

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PART IV.

GREEK AND ROMAN

ANTIQUITIES.

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GRECIAN ANTIQUITIES.

Introduction.

§ 1. Græcia is by some supposed to have derived its name from Graicus, a son of Thessalus, his descendants being called *Graici*, *Γραικοὶ*. The Graici, however, were only a single tribe of the inhabitants, some of whom planted themselves in Italy. The country originally seems to have had no common name, comprehending properly all its tribes. Græcia was a name used by the Romans, not by the inhabitants themselves. It was called by them Hellas, from Hellen a son of Deucalion, and also Achaia, Pelasgia, Ionia; and the people were called by the ancient writers Achæans, Argivi, Danai, Hellenes, Pelasgians, and Ionians. These names of the country and the occupants, however, were not employed always in a uniform sense, but seem to have referred in their general application chiefly to the more important colonies or communities, which originally occupied and peopled the land.

§ 2. Greece, in the most comprehensive sense of the term, was bounded on three sides by the Mediterranean sea, parts of which were distinguished by the names of Ægean, Cretan, Ionian, and Adriatic; on the north it extended to Illyricum and Thrace. In a more limited sense it did not include Macedonia; but contained, in the Peloponnesus, Sicyon, Argos, Laconia, Messenia, Elis, Arcadia, Achaia, and Corinth, and in Greece Proper, Attica, Megara, Bœotia, Locris, Doris, Phocis, Ætolia, Thessalia and Epirus.—Ionia and Æolia were Grecian colonies in Asia Minor. Greece is otherwise divided also, into the Peloponnesus, Hellas, North Greece, and the Grecian islands.

§ 3. It may be well to mention the principal cities, which were distinguished for their power and cultivation. These were Athens, in Attica; Sparta or Lacedæmon, in Laconia; Argos, Mycenæ, and Corinth, in the territory of Argolis; Thebes, in Bœotia; Megalopolis, in Arcadia; in the colonies, Miletus and Ephesus in Ionia; Mitylene, Chios, Samos and Rhodus, in the islands near Asia Minor; Byzantium on the Thracian coast; Corcyra on the island of that name; Ta-

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rentum, Sybaris, and Locri in Southern Italy; Syracuse, Agrigentum, Gela and Leontium in Sicily; Cyrene in Africa. In later times Alexandria in Egypt, Antioch in Syria, and Seleucis in Chaldea on the Tigris, were considered as Grecian cities.

§ 4. The form of government in Greece underwent, in the course of its history, three remarkable changes. In the earliest heroic ages, the several tribes or communities obeyed petty princes or chiefs of their own choice. Subsequently monarchies properly so called were established in Sicyon, Argos, Attica, Thebes, Arcadia, Thessaly, Corinth, Lacedæmon, Elis, Ætolia, Ægialea or Achaia. But the Greeks were in the most flourishing condition during the time of the two republics of Athens and Sparta.—The Achæan and Etolian league, the kingdom of Epirus, and the political constitution of the Greeks in Asia Minor are also very valuable portions of the Grecian history.

§ 5. The first inhabitants of Greece, who probably came from Thrace, and who were followed next by the Pelasgi (Cf. P. I. § 33) and the Hellenes, lived in a very rude state, without any commercial relations or even common laws. They practised upon each other constant robbery and violence, and were exposed to frequent attacks from the occupants of the neighboring islands. Colonies from Egypt, Phœnicia and Asia Minor, gave the first impulse to their culture, which was aided by the commencement of navigation. The famous Argonautic expedition was one of the most memorable exploits in the navigation of this early period, occurring about 80 years before the Trojan war. About 50 years before the same, the first formal state constitution was adopted, in Crete, under the direction Minos; not with the perfection, however, which was secured at Athens, through the influence of Cecrops, and after him Theseus. The people of Attica were the first to adopt a more peaceful, quiet and frugal mode of life; and this example influenced the inhabitants of other regions to renounce their irregular habits and predatory excursions.

§ 6. Hereby was occasioned a more free intercourse between the different people of Greece, and a greater union in regard to objects of common interest, particularly in reference to murders and depredations. A proof of this was given by the fact of so many states joining to avenge the injury of Menelaus (committed against him by Paris in the seduction of Helen) and carrying on together the war against Troy. This war became a means of the further advancement of Grecian culture, although it was also the occasion of many troubles and revolutions among the states at home, and thus led to the migration of many Greeks

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to neighboring islands and to Asia. Finally they became weary of wars and tumult, began to love peace, law and social ease, and united in adopting public solemnities and religious rites, and maintaining social and civil order.

§ 7. Hitherto the form of government had been chiefly of a military character; the chieftain who commanded in war was the civil head of his people; but now a more monarchical form was assumed. Soon however the kings abused their power, and by their tyranny forced their subjects to throw off the yoke. Love of liberty then became the ruling passion of the Greeks, and the very name of king was odious. It was this spirit, which gave rise to a state of things, in which the Greeks attained an eminence surpassing all other nations. Through the mutual assistance rendered each other in acquiring independence, the jealousies and discords, which had previously reigned, were in great measure allayed. Amphictyon, third king of Athens, had united several of the states in a sort of confederacy (Cf. § 105), and this compact afterwards became much more close and strong. An excess of population in this period of tranquillity and prosperity was prevented by sending out various colonies to Italy, Asia, and Africa.

§ 8. Among the free states, Sparta or Lacedæmon enjoyed first the advantages of a rigid and at the same time salutary system of laws, which however in some particulars evinced the imperfect culture of the age. Lycurgus, B. C. about 820, the author of this code, had previously made himself acquainted with the manners and institutions of the Cretans and Egyptians. Without introducing any violent changes, or even abolishing in form the existing twofold regal office, he placed the relations of rulers, magistrates and people, in a new and improved attitude. His morals and precepts, which were in part very severe, tended, as did his whole political system, to form a brave, constant and warlike people, and thus cause them to be feared and respected. His design was accomplished, and Sparta acquired in these respects a high pre-eminence over the other states.

See *J. K. F. Manso*, Sparta, ein Versuch zur Erklærung d. Geschichte und Verfassung dieses Staats. Leipz. 1800--1805. 3 Th. 8.

§ 9. Next to Sparta, Athens became distinguished. Being advanced in culture by the legislation of Solon, B. C. about 594, and subsequently acquiring glory and power from the defeat of the Persians at Marathon, she became more and more jealous of the superiority of Sparta. This jealously led to mutual animosities and finally to the well known Peloponnesian war, which was carried on for eight and twenty years (from 431 to 404 B. C.) between Athens and

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Sparta, and in which almost all the other states of Greece took part on one side or the other. Sparta finally was triumphant, but her glory did not endure long after this. Athens rose far higher in political and literary character, and became the residence of refined manners, useful knowledge and cultivated taste in the arts.

Wm. Young's Political History of Athens.—Trans. into Germ. Leipz. 1777. 8.—*Athenian Letters*, or the epistolary correspondence of an agent of the king of Persia, residing at Athens during the Peloponnesian war. Lond. 1799, 2 vols. 8.—Trans. into Germ. by *Jacobs*, Leipz. 1800.

§ 10. The progress and decline of culture in Greece has already been exhibited in the Archæology of Literature (P. I. §§ 33ss, 61ss), and here it is only necessary to allude to the causes, which conspired to render Greece so eminent in this respect. Some of the causes were, besides the highly propitious climate of the land, its numerous population, whose very necessities as well as mutual emulation excited and fostered a spirit of activity and invention; its enjoyment of an encouraging and ennobling liberty; its commercial intercourse, and the general prosperity which resulted. These, with other favorable circumstances, raised the Greeks to a nation, which is even to the present day one of the most remarkable in history, and whose works in literature and art are still valued as our best models.

§ 11. Hence our diligent attention is properly bestowed on the antiquities of the Greeks, by which we become acquainted with their religious, civil, military, and domestic institutions and customs. The general utility of such knowledge, especially as an aid in the investigation of history, language, criticism, mythology, and art, commends the study of antiquities to every one, who engages at all in classical pursuits. It adds to the interest and value of Greek antiquities, that among all the various objects of knowledge, the language, literature, religion, history and whole genius of the Greeks hold so high a place in point of relative importance. Some acquaintance with what is denominated their antiquities is essential to enable us to enter much into these subjects, to comprehend well their spirit and character, or to contemplate the various monuments of their literature and art in a definite and correct view.

On the utility of the study of classical antiquities, we would introduce the following remarks, abridged from *Rollin* (as cited P. III. § 5).—'To a certain extent, this study is indispensable for all who make pretentions to education. Without it, there are a multitude of expressions, allusions and comparisons, which they cannot understand; without it, it is scarcely possible to advance a step even in reading history, without being arrested by difficulties, which a tolerable knowledge of antiquity would readily solve. Like all other studies, when carried too far, it threatens with its dangers and its breakers. There is sometimes connected with it, a sort of learning, abstruse and badly conducted, which is occupied only

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on questions equally vain and perplexing, which on every subject searches for that which is least known and most difficult to be comprehended. Seneca (de Brev. Vit. c. 14) more than once complains that this vitiated taste, which originated with the Greeks, had passed over to the Romans. Juvenal also ridicules the corrupt taste of his contemporaries (L. iii. Sat. 7), who required that a preceptor should be able to reply without preparation to a thousand absurd and ridiculous questions. It is to know very little of the worth of time, and grossly to misapply one's talents and exertions, to occupy them in the study of things obscure and difficult and at the same time, as Cicero says (Off. L. i. n. 19), unnecessary and sometimes even vain and frivolous. Good sense will lead the student carefully to shun this danger. He will remember the sentiment of Quintilian (L. i. c. 8), that it is a foolish and pitiable vanity, which prides itself in knowing upon every subject all that inferior writers have said; that such an occupation consumes unprofitably the time and strength, which ought to be reserved for better things; and that of all the eminent qualifications of a good teacher, that of knowing how to be ignorant of certain things is by no means the least.

After these precautions, we cannot too highly recommend the study of antiquities either to students or teachers. High attainments in this extensive and various learning ought to be the aim of every youth, who proposes to pursue important studies himself, or to direct those of others. The extent or difficulty of the work should dishearten no one. By devoting every day a fixed portion of time to the reading of ancient authors, intellectual riches will be amassed little by little, which will afterwards be a source of astonishment even to the possessors themselves. It is only necessary to make the commencement, to employ time profitably, and to note down observations in order and with accuracy.

Most of the topics connected with antiquities might be embraced under seven or eight heads, religion; political government; war, navigation; monuments, and public edifices; games, combats, shows; arts and sciences; the customs of common life, such as pertain to repasts, dress &c. Under each of these divisions are included many subdivisions. For example, under the head religion are comprised the gods, priests, temples, vases, furniture, instruments employed in different religious ceremonies, sacrifices, feasts, vows and oblations, oracles and omens; and so of the other heads.'

§ 12. The sources of Greek antiquities are in part the classical writers, and especially the historians, more particularly such of them as give details of the whole constitution of Grecian society, the manners, customs, and modes of thinking and feeling. Among the classical writers, the poets also must be considered as sources of information on this subject, especially the epic poets, whose narrations, notwithstanding their fictitious ornaments, have some truth for a basis, and whose representations give much insight into the character and views of the people of the times. But another important source is found in the remaining monuments of art; inscriptions, coins, statues, bas-reliefs, gems, and vessels of various kinds. These, being sensible objects, give us a more distinct and complete conception of many points than could possibly be gained from mere verbal descriptions, and are, moreover, of great value as illustrations of beauty and taste.

§ 13. Various modern writers have collected from these sources the scattered items of information, and arranged them methodically for the benefit of those, who wish to gain a knowledge of antiquities, and apply it in the study of Greek literature. Other writers have investigated particular topics in a more full and extended manner.

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For an account of works of both kinds, see *J. A. Fabricii* Bibliographia antiquaria. (Stud. et op. *P. Schaffshausen,*) Hamb. 1760. 4. Cap. II.—*Nitsch's* Beschreibung des &c. which is cited below. (Th. i. p. 35).——*Krebs,* Handbuch der philol. Bücherkunde (Bd. ii. p. 211).—Cf. *Sulzer's* Allg. Theorie, *Alten.*

The most important collection of particular treatises on Greek antiquities is *Jac. Gronovii* Thesaurus Antiquitatum Græcarum. Lug. Bat. 1697—1702. 13 vols. fol. Ven. 1732. An account of the contents is given in the work of *Fabricius,* just cited.—A mass of valuable matter relating to various branches of Greek Antiquities, with illustrations taken from ancient monuments, is found in *Montfaucon's* Antiq. Expliq. cited P. III § 12, 2 (d). An abridgement of this in German, by *J. F. Roth,* was published Nuernb. 1807. fol. with 150 plates.

Among the best Manuals and Compends on the subject, are the following.—*Everh. Feithii* Antiquitatum Homericarum Libri iv. (ed. *El. Stæber*) Argent. 1743. 8.—*Jo. Phil. Pfeiffer,* Libri iv. Antiq. Græcarum. Lpz. 1708. 4.—*Lamb. Bos,* Antiq. Græcarum, præcipue Atticarum, Descriptio brevis, (with obs. of *Leisner* and *Zeunius*) Lpz. 1787. 8. (Eng. trans. by Stockdale) Lond. 1772. 8.—*Sig. Havercamp,* Antiq. Græcarum, præcipue Atticarum, Descriptio brevis. Lug. Bat. 1740. 8.——*P. F. A. Nitsch,* Beschreibung des hæuslichen, gottesdienstlichen, sittlichen, politischen, kriegerischen und wissenschaftlichen Zustandes d. Griechen, &c. (fortgesetz von *Hoepfner*) Erf. 1791—1800. 3 vols. 8. with a 4th vol. by *Kæpke,* Erf. 1806.——*Nitsch* (same), Entwurf der Griech. Alterthuemer, Altenb. 1791. 8.——*Schaaff's* Antiquitæten und Archæologie der Griechen und Rœmer. Magdeb. 1820. 8.——*J. Robinson's* Archæologia Græca, or the Antiquities of Greece, &c. Lond. 1827. 8.—*J. Potter,* Archæologia Græca, or the Antiquities of Greece. Oxf. 1699. 2 vols. 8. Same work, ed. *G. Dunbar.* Edinb. 1820. with additions and corrections by *Anthon.* New York, 1825. 8.—Same work in German, with additions by *I. I. Rambach,* Halle 1777—78. 3 vols. Cf. P. I. § 32. —A compendium of Grecian Antiquities by *C. D. Cleveland.* Bost. 1831. 12. —Abriss der Griech. und Rom. Alterthuemer, von *Chr. Fried. Haacke.* Stendal 1821. 12 (very brief).

The following are not designed for manuals, but contain highly interesting pictures of Grecian antiquity; *J. Jac. Barthelemy,* Voyage du jeune Anacharsis en Grece. Ed. *Stereot.* Par. 1820. 7 vols. 12. Trans. by *W. Beaumont.* Lond. 1806. Cf. P. II. § 153.—In Germ. with notes by *J. E. Biester,* Berl. 1792. 7 vols. 8.—*J. D. Hartmann's* Versuch einer Kulturgeschichte der vornehmstem Völkerschaften Griechenlands. Lemgo 1796 and 1800. 2 Bde. 8.

The following works also may be consulted with advantage on different points; —*Hill's* Essays on the Institutions of the Greeks.—*Boeck's* Public Economy of of Athens.—*Gillies'* Discourse on the Manners of the Greeks.—*Heeren's* Politics of Anc. Greece, Tr. by *G. Bancroft.* Bost. 1824.—*C. O. Mueller's* History and Antiquities of the Doric Race. Tr. by *H. Tufnell* and *G. C. Lewis,* Oxf. 1830. 2 vols. 8.—We may add here, *Wm. Bruce,* State of society in the age of Homer. *Lardner's* Cabinet Encyclop. No. 47 (On Arts, Manufactures, &c. of Greeks and Romans).—*Rougier,* L'Agriculture Ancienne des Grecs. Par. 1830. 8.—*D. G. Wait,* Jewish, Oriental, and Classical Antiquities; containing illustrations of the Scriptures and Classical Records, from Oriental sources. Camb. 1823. 8 (Cf. *Horne,* Int. to stud. S. S. ii. p. 727).—*Rollin's* Anc. Hist. B. X. Best edition, N. York, 1835. 2 vols. large 8.

§ 14. The subject of antiquities cannot be treated in so strict accordance with chronological order, as the events of history, because the sources of information are not sufficiently minute. But still in describing the antiquities of a people, one should not lose sight of the influence, which political revolutions, the progress and decline of refinement, and other circumstances, have exerted at successive times upon the constitution, manners, and whole national character and social state. Most writers have been not sufficiently mindful of this, and have also confined themselves chiefly to the most flourishing of the Grecian states, viz. Athens, and so have described *Attic,* rather than *Grecian* antiquities. In order to avoid this double fault in the

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present sketch, the antiquities of the earlier and less cultivated times will be distinguished from those of a later and more enlightened period; and in speaking of the latter, although Athens was then the most important and most eminent, we shall also notice the constitution and peculiarities of the other principal states.

I.—Of the earlier and less cultivated Ages.

§ 15. It has been already suggested (§ 5, 10), that Greece advanced with very rapid step from a state of extreme rudeness in manners and morals to the highest degree of refinement. The history of this progress may be divided into three distinct periods. The first extends from the original state of barbarism to the time of the Trojan war; this was the period of the peopling of Greece: the second extends from the capture of Troy to the time of Solon, the period of the rise and formation of the Grecian constitutions and customs; the third extends from the age of Solon to the time, when the Greeks lost their liberty by subjection to the Macedonians (Cf. P. II. § 9), the period of their greatest perfection and glory.

Under the present head it is proposed to notice what pertains more particularly to the first and second of the above mentioned periods; and the subject will be considered in four general branches, viz. *religious*, *civil*, *military*, and *domestic* affairs.

(1) Religious Affairs.

§ 16. During the rude and unsettled state of society among the Greeks, their religion had no fixed or steady form; yet a great part of the popular belief originated in these times, which on this account have been called the mythical ages or fabulous period. The formation of this early popular faith was aided by the general ignorance, the predominance of sensual ideas, and the natural tendencies of the mind in an uncultivated state of society (P. III. § 5). With the progress of social and moral culture, the traditions and fables grew into a sort of system, which was retained as a religion of the people, and augmented and modified by additions from Egyptian and Phœnician mythology.

According to common accounts, Greece received new and better religious notions from Thrace, by Orpheus, B. C. about 1250 (Cf. P. II. § 12). They were however chiefly of Egyptian origin. The worship of animals the Greeks never adopted; but they embraced,

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in common with most of the ancient nations, the worship of the stars, that early form of idolatry. They also practiced the custom of deifying and worshiping men (P.II I. § 118), who were styled heroes, having distinguished themselves by making new discoveries, establishing useful laws, or performing renowned exploits.

On the religious affairs of Greece, we may refer to *J. G. Lakemacher*, Antiquitates Græcorum sacræ, Helmst. 1744. 8.—*Chr. Brucningii*, Compendium Antiq. Græc. e profanis sacrarum.—Francof. 1759. 8.—*Milford*, Hist. Greece, Ch. ii. Sect. 1.

§ 17. Religious study and instruction among the early Greeks was the business of their wise men, lawgivers and poets, who were mostly at the same time priests. The matter of these was confined chiefly to the dogmas and narratives of the Theogony and Cosmogony, which were of a mixed character, fabulous and allegorical, but based upon some real appearances in nature and man. The various operations of the powers of nature and the movements of human passions were the principal foundation of the tales and doctrines of the mythology. The origin of things, their vicissitudes and transformations, their nature, tendency and effects, were the subjects; and these were by a lively fancy changed into supposed or imaginary *persons*, to whom words, actions, and appropriate attributes were ascribed. The regular combination or assemblage of these in order was called the Theogony, or account of the origin and descent of the gods. This constituted the whole theory of religion, which one of the most ancient of the Greek poets, *Hesiod*, reduced to a sort of regular form in his poem styled the Theogony, and all the principal elements of which Homer interwove in his two epic poems, the Iliad and Odyssey (Cf. P. §§ 50, 51).

§ 18. In the first ages the wise men, and especially the poets, made great exertions to imbue the minds of the people with reverence for the gods, and respect for their worship. On public solemnities and in great assemblies of the people, they were accustomed to adapt their songs to this object. Even when the subject of these songs was not the history of the gods, nor any point of direct religious instruction, they were opened by a prayer to Jupiter, Apollo, or some inspiring deity. In this way they fixed and strengthened a prevailing faith in the power and providence of the gods, and formed the first ideas of right, virtue and morality, and of future rewards and punishments. The songs of these poets constituted at first the chief means and subject of the instruction of the young. Hence arose on the one hand the great influence of their poetry on the moral culture of the Greeks, and on the other hand the great admiration in which the early poets were generally held.

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§ 19. For an account of the principal Grecian deities, their names, rank, history, attributes and mode of worship, we must refer to the portion of this work which treats of Mythology (P. III). Here we only remark, that the number of the Grecian gods constantly increased with the progress of time; yet the highest and most distinguished of them were introduced and honored in the early ages, and it was chiefly in the class of heroes or demigods that this augmentation took place, after the lapse of the heroic ages, and by means of oral traditions. The more extensive the services of these heroes were while living, the more general was the reverence for them after death; while those, whose beneficial influence had been confined chiefly to a particular city or tribe, were deified chiefly by the same, and received a less general homage and worship.

§ 20. The *sacred places*, which were specially dedicated to the gods in these early ages, were in part, fields and grounds, whose produce was devoted to uses connected with religious worship; partly groves and particular trees, the former being commonly planted in a circular form; and partly, at length, temples, which were viewed as the seats and habitations of their respective gods. The temples were usually in the cities near the market or place of public business, although they were sometimes erected in the country, and in the consecrated groves. The ground, on which they stood, was usually elevated either by nature or art, and their entrance or front was commonly towards the east. Some of them were dedicated to a single deity, others to several. It was not uncommon to place the name of the god, to whom the temple was sacred, in a brief inscription over the entrance.

§ 21. Originally the interior of the temple was entirely vacant, after the Egyptian manner, even without the image or statue of its god. And in the earliest times the image of a god, as has been already observed (P. I. § 157), was nothing but a mere stone, which served to represent the deity, and to which offerings were brought. This was the primary origin of altars. By degrees, these stones came to be formed into a human shape, after which it was more common to place statues (ἀγάλματα) of the gods in their temples. The posture was sometimes standing, sometimes sitting. The material, at first employed, was of no great value, being stone, wood or clay. There were however, in the heroic ages, images of the gods of a more costly substance, such as ivory, brass, silver or gold, although Homer never exactly describes the material.

§ 22. The care of the temples and holy things was entrusted to the *priests and priestesses*. The number of these varied in different

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cases, and depended generally upon the rank of the deity, on whose temple and worship they attended. The marriage state was not forbidden them, although it became afterwards customary to take priestesses mostly from persons unmarried, who either were obliged to perpetual celibacy, or remained priestesses only until marriage. In some instances the priesthood was hereditary; but in others it was adopted in free choice, or by lot. The residence of the priests was usually near the temple, or the consecrated grove, often within the limits of the latter. They derived their subsistence from what was offered to the gods, and were often in easy circumstances. Generally the office was highly honored in the early ages of Greece, and was held, in part at least, by the noblest and most distinguished personages, sometimes even by kings.

§ 23. Some of the principal *rites* and *solemnities* pertaining to the religious worship must here be mentioned. Among these were lustrations (*καθαρμοί, ἁγνισμοί*), which consisted in the ablution of the body, and a certain purification of the clothes, and of sacred utensils. For this purpose salt water was used, which was taken from the sea, or prepared by a solution of salt in common water. Sulphur and fire were also used on these occasions. These purifications were considered as especially necessary for those, who were defiled by murder and blood, and even for the places where such crimes had happened. They were often ordered for the propitiation of offended deities.

§ 24. But prayers and sacrifices were the most essential parts of Grecian worship. The former were put up especially, when some important enterprise or undertaking was commenced; the object of the prayer being to secure a happy issue, in case of which very rich gifts were promised to the gods by the supplicant. Both prayers and vows were termed *εὐχαί*. In making them, the eyes and hands (often holding branches *θαλλοί, κλάδοι ἱκτήριοι*) were raised towards the heavens, or in the temples directed towards the images. The posture was sometimes standing, sometimes kneeling (*γουνάζεσθαι, γονυπετεῖν*); the latter was used especially in case of earnest desire or peculiar distress, and often by the whole assembly in common.

With the prayers were usually joined the libations, or drink-offerings, *σπονδαί*, called also *λοιβαί, χοαί*. These consisted generally of wine, part of which was poured out in honor of the gods, and part of it drunk by the worshiper. The wine must be pure (*ἄκρατον*), and offered in a full cup. Sometimes they were libations of water (*ὑδρόσπονδα*), of honey (*μελίσπονδα*), of milk (*γαλακτόσπονδα*), and of oil (*ἐλαιόσπονδα*).

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§ 25. The sacrifices, θυσίαι, originally consisted merely of incense, θύος, or some sort of fragrant fumigation, by cedar, citron-wood, or the like. In very early times, the fruits of the earth, in a crude, unprepared state, were offered; and subsequently, cakes, οὐλαί, baked of coarse barley, or meal, mixed with salt. It was not until a somewhat later period, that the slaughter of living victims was introduced. These victims were selected with great care. At first, bullocks, sheep, goats and swine, were chiefly taken for the purpose. Afterwards certain animals became specially sacred as victims appropriate to particular gods. Sometimes a single victim was sacrificed, sometimes several at once, which were often of the same kind of animal, and often also of different kinds. The hecatomb (ἑκατόμβη) properly consisted of a hundred bullocks, or oxen; yet neither the number nor kind of animals was very precisely regarded.

§ 26. The altars (βωμοί), on which the sacrifices were presented, were erected not only in the temples, but often in open places, as on the banks of rivers, on mountains, in groves, and the like.

'Throughout the whole of the Iliad no mention occurs of a temple in Greece, except in the second book, evidently incidental, and the interpolation of some vainly patriotic Athenian rhapsodist. The passage indeed might be condemned, on the grounds of philological discussion, but it contradicts both the history of art and of religion in that country. In Troy, the temple of Minerva appears to have been a mere shrine, in which a statue was enclosed, and probably, in Tenedos, a temple of Apollo is merely alluded to. During the age of Homer, then, the primeval altar, common both to Europe and Asia, was the only sacred edifice known. This differed little from a common hearth; the sacrifice being in fact a social rite, the victim, at once an offering to heaven, and the food of man, was prepared by roasting; the first improvement on their simple construction appears to have been the addition of a pavement, an obvious means of cleanliness and comfort. Yet even this appears to have constituted a distinction not common, since, in particular instances, the pavement is mentioned as a peculiar ornament. Subsequently, in order to mark in a more conspicuous manner, and with more dignity, the sacred spot, while the rites should be equally exposed to the spectators, an open colonnade was added, enclosing the altar and pavement. Thus the roofless temple might be said to be finished; but whether this primeval structure existed in his native country during the age of Homer, does not appear. We remark here a very striking resemblance between the ancient places of devotion in Greece, and the Druidical temple of the more norther regions. In fact, the astonishing remains at Stonehenge present the best known, and perhaps one of the most stupendous examples ever erected of the open temple. This species of religious erection appears to have been co-extensive with the spread of the human race, and not, as generally supposed, limited to the northern portion of the globe.'—*Memes*, Hist. of Sculpture, &c. p. 255.

§ 27. Among the ceremonies connected with offering a sacrifice, was the previous washing of the hands (§ 67) and the sprinkling, by the priests, of those who were present, with sacred water (χέρνιψ). Then was placed upon the back and head of the victim, in early times, unground barley, in later times a number of small cakes (πόπανα, οὐλόχυτα), often meal mixed with honey, wine or oil; a little hair torn from the forehead of the victim, was then thrown upon the fire; next

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followed the prayer and libation (§ 24); then the priest, or the κήρυξ, smote the animal on the head with an ax or club, and cut its throat with a sacrificial knife (σφαγίς). The blood was received in an appropriate vessel (σφαγεῖον). The victim was then flayed and cut in pieces. The next thing was to cover the haunches or thighs (μηροί) with caul or fat (κνίσση), and to take small pieces from other parts of the animal and place upon them (ὠμοθετεῖν). Upon the portions thus prepared, wine was commonly poured, and they were then placed on the altar and burned. The rest of the victim was usually roasted on spits, and eaten at the sacrificial banquet. Banquets of this kind were made especially on the sacred festivals.

§ 28. Besides the sacrifices properly called, it was common to bring to the gods other gifts and offerings (δῶρα, ἀναθήματα). Among these were crowns or garlands (στέφανος, στέφος), with which the temples, altars and statues were often adorned, and which were formed of the leaf sacred to the particular god to whom it was offered, e. g. of *ivy* for Bacchus, of *oak* for Jupiter. Curtains and vestments (περιπετάσματα, περονήματα) wrought with rich embroidery were brought, and placed upon the statues or hung in the temples. Vessels of gold, silver and brass were also offered, and tripods (τρίποδες) especially to Apollo. The spoils of war were often thus consecrated, ἀκροθίνια, with shields and arms. Frequently the articles dedicated to the gods were marked by inscriptions stating the occasion and circumstances of their dedication. From the custom here described, arose the great riches of some of the Grecian temples.

The temple of Apollo at Delphi, particularly, became in the course of years possessed of immense wealth. See *Mitford's* Hist. Greece, Ch. 37. Sect. 1. Ch. 38. Sect. 1. Ch. 39. Sect. 5.—*Bancroft's* Heeren. p. 201.

§ 29. In addition to the worship rendered the gods, there was a worship of the heroes as demi-gods (§ 16), which however was neither so general, nor attended with so much ceremony. These had no festivals, properly speaking, but an annual funeral solemnity (ἐνάγισμα), and were viewed as tutelary guardians of their country, tribe, or family. On these solemnities, the drink offerings (χοαί) were in common practice; not only wine was used for the purpose, but often milk and even blood. Sometimes victims were slain, and various offerings presented, and from these a trophy (τρόπαιον), or a funeral pile, was constructed. In some cases, the first fruits of the season were offered. The usual place of such solemnities was the tomb of the hero, in whose memory they were held, near which it was customary to erect an altar; often also to make a pit, or hole (βόθρος, λάκκος), which had reference to their dwelling in the under-world.

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§ 30. Funeral solemnities were generally a part of the religious usages of the more ancient Greeks. These commenced immediately on the death of an individual, in the formal closing of his eyes (*συγκλείειν τοὺς ὀφθαλμούς*), a ceremony usually performed by the nearest kinsman. The corpse was then washed and anointed, clothed in a white linen pall and placed on a sort of bier (*λέκτρον*, *φέρετρον*). Around this the kindred and friends of the deceased raised the funeral lament, which was often expressed in song by persons employed for the occasion, and accompanied by mournful notes of the flute. The mourners also testified their sorrow by plucking off their hair, and casting it upon the corpse. These ceremonies were continued, not always the same length of time, sometimes three, sometimes seven days, and often a greater number.

§ 31. The burning of the corpse was a custom peculiar to the Greeks, as the Egyptians and the Persians used to inter their dead. In the earliest times interring was practised by the Greeks, although Homer speaks only of burning. After the completion of the bewailings just described, the corpse war borne on a bed or bier to the appointed place, where a funeral pile (*πυρά*) was erected. Near this, funeral sacrifices were slain. Upon the pile were placed various objects, which had been particularly valued by the deceased, even animals, and sometimes human beings previously put to death. During the burning, the attendants uttered their wailings and funeral chants. The flame was finally extinguished by pouring on some liquid, and the ashes or remaining bones were collected by the nearest relative, and deposited in an urn, which was buried in the earth. The place of interment was marked by stones and a mound (*χῶμα*), on which was commonly raised a pillar (*στήλη*), or other monument, with an inscription. The ceremonies were ended with a funeral repast (*νεκρόδειπνον*, *περίδειπνον*). Sometimes games were celebrated in honor of the deceased.

§ 32. In speaking of the religious customs of the Greeks, we should notice their regard to oracles, and to divinations. The most ancient of the oracles was that of Dodona; that of Delphi was still more celebrated, and also of early origin. The practice of divination and the interpreting of signs was a business of the priests in particular. It was done, partly by observing accidental occurrences, as the flight of birds, or the breaking of thunder, in both of which the right side indicated good fortune, the observer having his face directed to the north; and partly by consulting the entrails of victims. Sneezing was regarded as a favorable prognostic. We may mention also the

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prophetic interpretation of dreams, and the belief of the multitude in magic, and in bodily metamorphoses, which they supposed to afford various means of aid and protection.

The religious festivals were numerous and attended with various ceremonies.—But on each of the topics mentioned in this section, we shall speak more particularly again (§§ 70—77).

(2) Civil Affairs.

§ 33. It has been already remarked (§ 5.), that the first inhabitants of Greece lived in a dispersed state, without civil culture or any social compact. The family relations, the authority of the parent over the child, of the husband over the wife, exhibited the only traces of government. Phoroneus, a son of Inachus, is mentioned as the first author of association for civil purposes. Gradually the Greek tribes began to select leaders, who were called kings (βασιλεῖς), however limited might be the extent of their dominion or authority. The choice most generally fell upon such as had rendered to their tribe or country some distinguished and meritorious service; and then the dignity became hereditary, a thing rather rare, however, in the earlier ages. Sometimes the choice was determined by consulting an oracle, and in such case the authority was viewed as the more rightful, and as sanctioned by the gods.

On the subject of the civil affairs of the early Greeks, we may refer to *F. W. Tittmann's* Darstellung der griechisch. Staatsverfassungen. Leipz. 1822. 8.—*Mitford*, Ch. ii. Sect. 2. Ch. iv. Sect. 4.

§ 34. The kingly power, in the first ages, was far from being despotic, or unlimited; the leaders and princes being bound by certain laws and usages. The principal duties of these chiefs were, to command in war, to settle disputes between the people, and to take care of the worship of the gods. Valor, love of justice and zeal for religion were therefore reckoned among their most important excellencies. For their honor and support, a portion of the lands was assigned, the cultivation of which they superintended themselves. Certain taxes or imposts were also paid to them, which were increased in time of war. The signs of their office were the sceptre and diadem. The former (σκῆπτρον) was usually of wood, and in length not unlike the lance; the latter (διάδημα) was a sort of bandeau or head-band, rather than a proper crown. The general costume of these kings was distinguished by its richness, and was commonly of a purple color.

§ 35. The court and retinue of the first kings was very simple

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and unimposing. In war, they usually had by their side a friend, who served as a kind of armor-bearer. Both in war and peace, they employed heralds (κήρυκες) in the publication and execution of their orders. The heralds also imposed silence, when the chiefs wished to come forward and speak in an assembly. The same officers assisted in religious ceremonies, and were present in the forming of treaties.—The kings also selected councillors, of the most distinguished, experienced and brave of the people; and in cases of doubt or difficulty, held with them consultations and formal assemblies, in which the speaker was accustomed to stand and the rest to sit. Both public and private affairs were discussed in these assemblies.

§ 36. The courts of justice were in public places; and the whole assembly usually presented the form of a circle. The judges sat upon seats or benches of stone; the men selected for the office were such as were much respected on account of age and experience. They bore in their hand a sceptre or staff. The cause was stated orally by the contending parties themselves, and by them the witnesses were brought forward. The kings or chiefs presided in these judicial assemblies, sitting on an elevated seat or throne. For a period, equity and precedent or usage formed the basis of all decisions; but afterwards the courts had for their guide particular laws and statutes, which were first introduced by Phoroneus, and more extensively by Cecrops.

§ 37. As the laws in the more ancient times were few and simple, so were the punishments. But few crimes were made capital. Murder was commonly punished by banishment, either voluntarily sought by the murderer, or expressly decreed by public sentence; its duration, however, was but a year, and even this could sometimes be commuted for a fine. The privileges of asylum belonged only to the author of accidental, unintentional homicide. Adultery was punished severely, commonly with death. Robbery and theft were very frequent in the early times of Greece, and originally were not considered as criminal, while the right of the stronger was admitted, especially if shrewdness and cunning were united with the theft. Nothing therefore was aimed at but to recover what had been taken, or to inflict vengeance by a corresponding injury. Afterwards, however, particular punishments were imposed for these offences.

§ 38. In as much as the inhabitants of Crete were connected with the Greeks by their having a common language, it is important to mention the Cretan laws, which were introduced by Minos. They are said to have been the most ancient written code, and were after-

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wards taken by Lycurgus as models. Military valor and union among the people seem to have been their great aim; every ordinance of Minos was directed to promote strength of body, and to cultivate social attachment between the members of the state. In order to impart greater dignity and authority to his laws, he brought them forward as having been revealed to him by Jupiter. But the moral culture was not greatly advanced by institutions having their primary and chief reference to a state of war.

§ 39. In the progress of time, the form of government among the Greeks underwent many changes, and at length became wholly democratic. The most celebrated of the states were Athens and Sparta. Of these in particular a few important circumstances respecting their government in the more early ages are here to be mentioned.

Athens was originally governed by kings. The power of these kings was more unrestrained in war than in peace. After the death of Codrus (1068 B. C.), it became a free state. The chief authority was given to officers styled *Archons*, who ruled for life. Thirteen Archons of this description succeeded each other, all descended from the family of Codrus. After the time of these (752 B. C.), the office of Archon ceased to be for life, and was limited to ten years, and was held by a single person at a time. After a succession of seven Archons of this kind, the office was made annual (684 B. C.), and nine Archons were appointed to rule jointly, not all, however, of the same rank.—The civil government experienced changes under Draco, and others still greater under the distinguished legislator Solon, and in after times.

§ 40. Sparta was also originally governed by kings. Eurysthenes and Procles, the two sons of Aristodemus (one of the Heraclidæ that invaded Peloponnesus) reigned jointly, but not harmoniously. Under their descendants the kingly office lost much of its authority. Lycurgus, the famous Spartan lawgiver, changed greatly the form of government; it did not become democratical, neither was it, properly speaking, aristocratical. Two kings remained at the head, and a senate was established consisting of 28 men, who were above 60 years of age. There was also the body of 5 Ephori, appointed annually. The people themselves likewise had some share in the administration of the state. Notwithstanding many internal divisions and disturbances, this state enjoyed a long period of comparative rest and liberty. This it owed very much to the wise regulations of Lycurgus, the salutary influence of which was aided by the limited territory and moderate population of Lacedæmon.

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§ 41. One of the most effectual means of advancing the Greeks was their commerce and the navigation connected with it. In the earliest times, commerce consisted chiefly in barter and reciprocal exchanges of native products, the use of gold not being introduced. Afterwards pieces of metal of different values were employed. Navigation became more common after the Trojan war, and Ægina first turned it to the advantage of commerce. Corinth and Rhodes became most distinguished in this respect. The commerce of Athens finally became something considerable; that of Lacedæmon on the other hand always remained comparatively unimportant.—On the whole, it is worthy of remark, that the extension of commerce and maritime intercourse had an important influence upon the civil and moral culture of the Grecian states. Cf. P. I. § 40.

'Commerce, in the Homeric age, appears to have been principally in the hands of the Phenicians. The carrying trade of the Mediterranean was early theirs, and Sidon was the great seat of manufacture. The Greeks were not without traffic carried on by sea among themselves; but the profession of merchant had evidently not in Homer's time that honorable estimation which yet, according to Plutarch, it acquired at an early period in Greece. While it was thought not unbecoming a prince to be a carpenter to supply his own wants or luxuries, to be a merchant for gain was held but as a mean employment: a pirate was a more respected character.

Navigation had been much practised, long before Homer, in small open vessels, nearly such as are still common in the Mediterranean; and the poet gives no hint of any late advancement of the art. The seas, indeed, which nearly surround Greece, are singularly adverse to improvements upon that vast scale which oceans require, and which modern times have produced. Broken by innumerable headlands and islands, with coasts mostly mountainous, and in some parts of extraordinary height, the Grecian seas are beyond others subject to sudden and violent storms. These united circumstances, which have made the Greeks of all ages excellent boatmen, have contributed much to prevent them from becoming seamen. The skill and experience of the pilot, in the modern sense of the term, are constantly wanted; the science of the navigator is of little avail; even the compass is comparatively useless in the Ægean. The Mediterranean vessels now, not excepting the French, which are mostly navigated by Mediterranean sailors, never keep the sea there but with a fair wind. The English alone accustomed in all their surrounding waters, to a bolder navigation, commonly venture in the Archipelago to work to windward. Sails were used in fair winds in Homer's time; but the art of sailing was extremely imperfect. The mariner's dependence was his oars, which no vessel was without. For in seas so landlocked, yet so tempestuous, the greatest danger was to the stoutest ship. Light vessels, which with their oars could creep along the coast, watch the weather, make way in calms, and, on any threatning appearance, find shelter in shoal water, or upon an open beach, were what Grecian navigation peculiarly required. The Phenicians, for their commerce, used deeper ships, accomodated to their more open seas and longer voyages.' *Mitford.*

(3) Military Affairs.

§ 42. Military prowess was esteemed by the early Greeks as of the greatest merit, and was therefore an object of universal ambition. The first inhabitants were distinguished for their warlike inclinations and habits of life, although their wars were conducted without much

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method or discipline. They were constantly in arms, not only to defend themselves and their property, but to attack and plunder others. Thus they perpetrated violence, murder and devastation in the extreme. It needed but a trifling occasion to excite a general, long, and bloody war; the siege of Troy furnishes a striking example. In such cases, several chiefs and people, sometimes of very distant provinces, united as in a common cause.

On Grecian military affairs, see *I. T. H. Nast's* Einleitung in die griechischen Kriegsalterthuemer. Stuttg. 1780. 8. a valuable work on the general subject.—Also *G. G. S. Kæpke*, ueber das Kriegsweisen der Griechen im heroischen Zeitalter &c. Berl. 1807. 8.—*Milford's* Hist. Ch. ii. Sect. 3. 4.

§ 43. The Grecian armies consisted, partly of footsoldiers and in later times of horsemen, partly of such as were borne in chariots. The footsoldiers were distinguished as light armed (*ψιλοί*) and heavy armed (*ὁπλῖται*). The Thessalians were early and especially celebrated for their cavalry (*ἱππεῖς*). Still more ancient was the use of war chariots, which were employed by the heroes of Homer. Two horses, sometimes three, were attached to these chariots; each contained two warriors, one of whom guided the horses (*ἡνίοχος*), while the other pointed out the direction (*παραιβάτης*), discharged arrows, hurled missiles from a sling, or fought with short arms, and when the action was close sprang from the chariot (*δίφρος*). Notwithstanding the inconvenience of the vehicles in battle, they were in use for a long time, before cavalry came to be generally substituted in their place.

§ 44. The weapons of the Greek warriors were of two kinds, defensive and offensive. Among the former (*ἀλεξητήρια, προβλήματα*), was the *helmet* (*κυνέη, κράνος, περικεφαλαία, κόρυς*) made of hide or leather and adorned with a crest of hair or tufts of feathers (*φάλος, λόφος*), and attached to the neck by a strap (*ὀχεύς*);—the *breast-plate*, (*θώραξ*) commonly made of brass, sometimes of leather or linen;—the *girdle* (*ζώνη*), mostly of brass and encirling the lower part of the body;—the *greaves* (*κνημῖδες*) of brass or some more precious metal;—and the *shield* (*ἀσπίς*) usually round, made of bullock's hide, and used for the protection of the whole body (Cf. § 139). The shield was often adorned with figures, but not as much so as Hesiod represents the shield of Hercules to have been, and Homer that of Achilles.

Homer's description of the shield of Achilles (Il. xviii. 478) is considered as one of the finest passages in the Iliad. A delineation and model of the shield was formed by the celebrated artist, *Flaxman*, and several casts were made in silver gilt, bronze and plaster. Cf. *Felton's* Iliad, Notes.

§ 45. The offensive weapons were, the *spear* (*δόρυ*) commonly made of the ash-tree (*μελίη*), and of different lengths and forms ac-

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cording as it was designed for combat more or less close;—the *sword* (ξίφος), the belt of which hung from the shoulders;—the *bow* (τόξον) usually of wood, with a string (νεῦρον) of twisted horse-hair or of hide;—the *arrows* (βέλη ὀϊστά) of light-wood, pointed with iron, and winged (πτερόεις ἰός) with feathers;—the *javelin* (ἀκόντιον) of various lengths and forms;—and the *sling* (σφενδόνη) of an oval shape, with two leathern strings attached to its ends, by means of which arrows, stones and leaden balls (μολύβδυναι) were hurled against the foe.

The spear used for close combat was called δόρυ ὀρεκτόν; that for a distance παλτόν; the point, termed αἰχμή, was always of metal. Δουροδόκη was the name given to the box or case, in which the spears were deposited when not in use.

§ 46. Most of the weapons of the ancient Greeks were made of brass or copper, which seems to have been used earlier than iron, (P. I. § 10) and was often used after the introduction of iron. For defensive armor iron was afterwards generally preferred. For the cuirass or breast-plate, the greaves and the shield, tin or lead was sometimes used. To adorn the weapons with gold was considered as too extravagant and ostentatious. Yet they endeavored to give their armor the highest degree of brightness, not only for the sake of beauty, but to inspire fear in the enemy. On the shield they had a sort of field-badge, or military emblem, usually in bas-relief, the image of some god, or animal, especially the lion. The horses also were ornamented with much care.

Respecting the military apparel little is ascertained. Lycurgus directed the Lacedæmonians to clothe their soldiers in scarlet.—The Greek soldiers usually carried their own provisions, consisting chiefly of salt meat, cheese, olives, onions &c. For this purpose each one had a vessel made of wicker with a long neck, called γύλιον. *Robinson*, p. 349.

§ 47. In connection with the affairs of war, it is proper to notice the use of ships or vessels, which the Greeks in early times employed partly in piracy, partly in transporting armies, and partly in actual combat. In later times the naval battles of the Greeks were frequent and celebrated. Their first ships were long (μακραί), and moved by oars. The number of rowers was various, often very considerable. Originally there was but a single rank on each side; afterwards, as the ship was built higher, another rank of rowers was added; vessels of the latter kind were called δίκροτα, those of the former μονόκροτα, also μονήρεις, κέλητες. At a later period they were built with three tiers or ranks, τριήρεις, which continued to be the most common form, although there were vessels with four, five and six tiers, and sometimes even more.

It was early customary to place upon ships certain images and signs, from which they were named. The ship commonly bore the

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image or statue of some god, to whose protection it was especially entrusted. In the capture of a vessel, the first object of a victor was to plunder this image, and place it as a trophy in his own ship.

§ 48. The Greeks early practiced in war the forming of regular camps. Their compass and extent were such as not only to include the whole army, but also the ships, which after the landing of the troops were drawn upon the dry land. It was customary to surround the camp with a wall or ramparts with towers and breast-works. Before the wall was a fosse or ditch, guarded with pointed stakes. For the principal officers separate tents were erected, of wooden frames, covered with skins. During the night, sentinels were stationed on guard, and beacon fires were kindled. Spies and scouts were sent out from both parties, when hostile camps were placed against each other.

'Tents like those now in use seem to have been a late invention. The ancients, on desultory expeditions and in marching through a country, slept with no shelter but their cloaks, as our light troops often carry none but a blanket; when they remained long on a spot they hutted. Achilles' tent or hut was built of fir, and thatched with reeds; and it seems to have had several apartments. (*Il.* xxiv. 488. ix. 659).' *Mitford.*

§ 49. The order of battle was either to place the war chariots in front and the infantry in the rear, or to give the latter the front, and support them by the chariots from behind. The whole army was drawn into close aray, although arranged in distinct divisions. On the commencement of battle they implored the aid of the gods, and made vows of grateful returns. Then the generals exhorted the soldiers to valor, and proceeded to set an example. The onset was usually accompanied with loud shouting and clamor to inspirit each other and intimidate the foe. The wounded were healed with care, having nursing and medicine; but the slain of the enemy were left unburied, or their corpses even exposed to insult, unless their burial was agreed upon in some express stipulation.

§ 50. The spoils taken in battle consisted partly of arms, which the captor either appropriated to his own use, or dedicated to the gods, and partly in other utensils and precious articles, which, together with their owners, became the property of the victor. By means of a ransom however, the spoils, as well as the prisoners, could be redeemed. After battle, the remaining booty was often divided among the soldiers by lot; the general, however, always received his portion first and without lot. Those, who had distinguished themselves by valor, also received prizes and rewards, by the promises of which, the generals often stimulated their troops before the action.

'We find that, so early as Homer's time, the Greeks had improved considerably upon that tumultuary warfare alone known to many barbarous nations, who

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yet have prided themselves in the practice of war for successive centuries. Several terms used by the poet, together with his description of marches, indicate that orders of battle were in his time regularly formed in ranks and files. Steddiness in the soldier, that foundation of all those powers which distinguish an army from a mob, and which to this day forms the highest praise of the best troops, we find in great perfection in the Iliad. "The Grecian phalanges," says the poet (iv. 427), "marched in close order, the leaders directing each his own band. The rest were mute: insomuch that you would say in so great a multitude there was no voice. Such was the silence with which they respectively watched for the word of command from their officers."

'Considering the deficiency of iron, the Grecian troops appear to have been very well armed, both for offence and defence. Their defensive armor consisted of a helmet, a breastplate, and greaves, all of brass, and a shield, commonly of bull's hide, but often strengthened with brass. The breastplate appears to have met the belt, which was a considerable defence to the belly and groin: and with an appendant skirt guarded also the thighs. All together covered the forepart of the soldier from the throat to the ancle; and the shield was a superadded protection for every part. The bulk of the Grecian troops were infantry thus heavily armed, and formed in close order, many ranks deep. Any body, formed in ranks and files, close and deep, without regard to a specific number of either ranks or files, was generally termed a phalanx (Il. iv. 332. vi. 83). But the Locrians, under Oïlean Ajax, were all light-armed; bows were their principal weapons, and they never engaged in close fight (ἀγχίμαχοι).

'Riding on horseback was yet little practised, though it appears to have been not unknown (Il. xiii. 722). Some centuries, however, passed before it was generally applied in Greece to military purposes; the mountainous ruggedness of the country prevented any extensive use of cavalry, except among the Thessalians, whose territory was a large plain. But in the Homeric armies no chief was without his chariot, drawn generally by two, sometimes by three horses; and these chariots of war make a principal figure in Homer's battles. Nestor, forming the army for action, composes the first line of chariots only. In the second he places that part of the infantry, in which he has least confidence; and then forms a third line, or reserve, of the most approved troops.

'The combat of the chiefs, so repeatedly described by Homer, advancing to engage singly in front of their line of battle, is apt to strike a modern reader with an appearnce of absurdity perhaps much beyond the reality. Before the use of fire-arms that practice was not uncommon, when the art of war was at the greatest perfection. Cæsar himself gives (De Bell. Gall. v. 44.), with evident satisfaction, a very particular account of a remarkable advanced combat, in which, not generals indeed, but two centurions of his army engaged. The Grecian chiefs of the heroic age, like the knights of the times of chivalry, had armor probably superior to that of the common soldiers; and this, with the additional advantage of superior skill, acquired by assiduous practice amid unbounded leisure, would make this skirmishing much less dangerous than on first consideration it may appear.'--*Mitford*, Ch. ii. Sect. 3.

'Another practice common in Homer's time is by no means equally defensible, but on the contrary marks great barbarism; that of stopping in the heat of action to strip the slain. Often this paltry passion for possessing the spoil of the enemy superseded all other, even the most important and most deeply interesting objects of battle. The poet himself (Il. v. 48. vi. 67.) was not unaware of the danger and inconvenience of the practice, and seems even to have aimed at a reformation of it. We find, indeed, in Homer's warfare, a remarkable mixture of barbarism with regularity. Though the art of forming an army in phalanx was known and commonly practiced, yet the business of a general, in directing its operations, was lost in the passion, or we may call it fashion, of the great men to signalize themselves by acts of personal courage and skill in arms. Achilles and Hector, the first heroes of the Iliad (xviii. 106. 252.), excel only in the character of fighting soldiers: as generals and directors of the war, they are inferior to many. Indeed, while the fate of the battles depended so much on the skirmishing of the chiefs, we cannot wonder that the prejudice should obtain which set the able arm, in vulgar estimation, above the able head. But the poet obviously means to expose the absurdity and mischievous consequences of that prejudice, where he makes Hector (Il. xxii. 99.), in a late repentance, acknowledge the superior abilities of Polydamas. Yet Homer's own idea of the duties of an

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officer, though he possessed very extensive and very accurate knowledge both of the theory and practice of war of his own age, was still very imperfect.'—*Ib.*

§ 51. At the end of war the conquered party either submitted wholly to the dominion and laws of the conqueror, or a peace was made upon certain conditions. This was effected through legates, fully commissioned for the purpose. In forming a treaty of peace, various ceremonies were observed, partly of a religious character. A victim was slain, of which however no meal was made, but its flesh was cast aside; libations were poured out; the parties joined hands in pledge of good faith and called upon the gods as witnesses of their covenant, and as avengers of its violation, especially upon Jupiter, whose thunderbolts were an object of terror to the perjured. The restoration of plunder was generally a preliminary requisition; and the conquered party was often compelled to pay a sum of money as a fine or indemnification.—Sometimes the whole war was terminated by a single combat, the parties agreeing to abide by its issue.

(4) Domestic Affairs.

§ 52. Since social life was but gradually introduced in Greece, it is not to be expected, that the earliest ages should exhibit much refinement in what pertains to domestic affairs. During the heroic ages their mode of living was nearly as rude as their morals. Their principal meat was the flesh of cattle, sheep, swine, goats, and deer, which they were accustomed to roast. The flesh of birds and fish was more seldom used. The most common food was milk, fruit and vegetables. The first and most common drink was water; wine, however, was in frequent use; but, generally, mingled with water. Large drinking-vessels were employed at their repasts. Ordinarily they had two meals a day, at mid-day and evening, and in the earlier times it was the Greek custom to sit at table, not to recline. The number of persons at one table was seldom greater than ten. It was a proverb, ascribed to Theognis (P. II. § 31), that the persons at a social repast should not be less in number than the Graces, nor more than the Muses.

'Homer mentions three different sorts of seats; (1) δίφρος, which contained two persons, commonly placed for those of mean rank; (2) θρόνος, on which they sat upright having under their feet a footstool termed θρῆνυς; (3) κλισμός, on which they sat leaning a little backwards.' *Robinson.*—The Roman Varro is said to have enjoined the rule above noticed, respecting the proper number at a repast (*Gell.* xiii. 11). *Adam.*

§ 53. Social repasts or banquets were often held, being occasioned by public solemnities, festivals, religious celebrations, marriages and

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the like. Sometimes they were made at the common expense of the guests (ἔρανος, cf. *Odyss.* i. 226); such entertainments were, however, viewed as of inferior rank. The feasts upon victims offered in sacrifice have been mentioned (§ 27).

At table the guests sat according to a definite order. The beginning was made by washing the hands. In early times a separate board was placed for each guest, and his portion of food thus divided to him. Wine was brought by youthful attendants, and the guests often drank to each other, and reciprocally exchanged cups. They endeavored to heighten the joys of the banquet by conversation and wit, and also by songs and instrumental music.

§ 54. The dress of the early Greeks was longer, and more ample, and more completely covered the body, than that of later times. Next to the body they wore a long robe or frock (χιτών), which was kept in place by a girdle, and over this a cloak (χλαῖνα) of thicker materials, to protect against the cold. Instead of the latter they sometimes had a mantle (φᾶρος). The women wore also long cloaks or over-garments, called πέπλοι, often richly embroidered and ornamented. They likewise covered their heads, while the men seem not to have done it in the earlier ages, except that they wore helmets in war. Shoes or socks were not used constantly, but only in going out. In war the men wore a sort of boot or greaves (§ 44).

§ 55. For the sake of cleanliness and of bodily strength, the early Greeks practiced frequent bathing, and with it united the custom of anointing. In bathing they made much use of the sea-water, on account of its purifying and strengthening properties. They also had warm baths in their houses. After taking the bath they anointed the body with oil; costly ointments expressly prepared for the purpose were of later invention. They cultivated in every way the growth of the hair, long hair being considered as essential to personal beauty and dignity. The color most esteemed was yellowish or light brown. They were also pleased with frizzled or curled locks, and employed artificial means to secure such forms to their hair.

§ 56. Of the real architecture and arrangement of Greek houses in the earlier periods, we do not get an accurate view from the descriptions of Homer, which aside from their poetical character, relate only to the palaces or dwellings of distinguished personages. (Cf. P. I. § 232.) Respecting these we may remark, that they were ordinarily surrounded by some kind of a wall, not very high; between the wall and the house itself was the fore court, in which an altar usu-

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ally stood. Then followed a colonnade, a vestibule, and the main building or house, often highly ornamented without and within; although the art of building at this time had not reached by far the perfection, which Greek architecture afterwards attained. In the upper part of the house was the dining-hall, the sleeping-room, and the women's apartment. The roofs were flat, as in oriental countries, and often served as places of resort both by day and by night.

§ 57. The Greeks cheerfully received to their houses the stranger, and the needy, and the rights of hospitality were held sacred among them. Jupiter himself was considered as the god and rewarder of hospitality, and the avenger of all violations of its laws, and on that account was styled Ξένιος (P. III. § 25). They had no public inns, but travelers found reception with those, who stood related to them by ties of hospitality. This relation existed not only between particular persons, but also between whole cities and communities. Kings and distinguished persons exercised hospitality towards each other by a sort of common understanding. The external tokens of a welcome reception of guests were joining hands and embracing with a kiss. Sometimes this was accompanied with offering the bath and unction. On separating, it was common to unite in a friendly repast, and renew their pledge of mutual friendship over the wine. Valued gifts were sometimes bestowed on the departing guest.

§ 58. In speaking of the occupations of the Greeks, agriculture may be first mentioned. This was their most common pursuit and means of living. The boundaries of the fields were marked by stones, which served to guard the cultivators against mutual encroachments. The culture of the vine and of trees was also an object of attention. The raising of cattle was a common employment, and a principal source of wealth. These employments were not considered in any way degrading or ignoble, but were exercised by persons of eminence and even by princes. The hunting of wild beasts should also be mentioned here, as practiced in order to secure the flocks and the fields from depredation. In the chase they made use of various weapons, as the bow and arrow, and the spear, with the help of the dog. Fowling and fishing were likewise a frequent employment.

§ 59. The employments of women consisted partly in care of the household, partly in spinning, weaving and needle-work, not only for their own clothing, but for that of the men also. Grinding, baking, cooking and washing were performed by the women. In general the female sex among the Greeks was in a state of great, although not slavish subjection to the male. There was comparatively little inter-

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course between the sexes. The women lived chiefly by themselves in the apartment assigned to them, the *Γυναικών* or *Γυναικεῖον*, which was in the interior or upper part of the house. Seldom were they allowed to go abroad. In later times this close discipline and confinement remained in force, and women shared even less than previously in the business and pleasures of men.

R. G. Lenz, Geschichte der Weiber im heroischen Zeitalter. Hanov. 1799. 8.

§ 60. Among the most common amusements of the Greeks were music and dancing. The former consisted of vocal and instrumental which were always united, and it was designed for instruction as well as gratification. Hence music, although in a more extended sense of the term (P. I. § 64), was an essential object in education. The lyre was the stringed instrument the most in use, and of wind instruments the flute was the most common. The former enjoyed the preference, because it was more easily accommodated to song, and also left the performer at liberty to use his voice.

The subjects of song were chiefly mythical or historical. Music was most generally used at banquets and religious festivals, which were also the most common occasions of dancing. With dancing it was customary to join various sports and exercises of the body, as leaping, running, riding, wrestling, and the like.

§ 61. Marriage and nuptial ceremonies are to be noticed in connection with the domestic affairs of the Greeks. The dowry of the daughter was usually given by the father. It consisted of female ornaments, a portion of the flocks and herds, and the like. There were no degrees of consanguinity forbidden in marriage, except that between parents and children; yet it was considered as highly censurable for brother and sister to unite. Previous to marriage the consent of the parents was to be asked. At the nuptials or wedding, the bride was with pomp conducted home by the bridegroom, who had previously, according to the common practice, built and made ready a new house. In this procession to the house, nuptial torches were borne before the newly married, and bridal hymns were sung by a retinue of youths and virgins. Dancing usually accompanied the music; and the whole was followed by the nuptial feast. A widow seldom contracted a second marriage, although it was not expressly forbidden. At least, it did not take place until five years or more after her widowhood.

§ 62. Parents of the better class took special care of the education of their children, both physical and moral. The mother was accustomed to nurse her own children, and considered herself freed

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from this duty by no rank or condition. The aid of others in this respect was sought only in cases of absolute necessity. In subsequent years the children had particular teachers and overseers, who instructed them in bodily exercises, in useful sciences, and in the art of war. Cf. P. I. § 64, 71.

On the other hand, also, children considered it a duty to love, reverence, and obey their parents. They rejoiced in a father's benediction, and considered his curse as the greatest of evils. They endeavored to repay to parents in old age the care experienced by themselves in childhood, a thing, indeed, expressly required by law. They looked upon it as their highest honor, to inflict vengeance on such as had injured their fathers.

§ 63. The slaves (*δοῦλοι*) of the Greeks, male and female, were persons that had been taken prisoners in war (*αἰχμάλωτος, ἀνδράποδον*), or were purchased of others. Slaves of the latter class were not common in early times. The introduction of commerce or trade in slaves is ascribed to the inhabitants of the island of Chios, at a later period. The master had an almost unlimited power over his slave, extending even to the right of life and death. Sometimes the gift of liberty was bestowed.

Besides the actual slaves, there was a class of day laborers, who were accustomed to let their services for hire (*θῆτες, πελάται*), especially in the agricultural and pastoral employments, which were originally so common in Greece. A retinue of servants for mere display or luxury was not indulged in during the period, of which we have thus far been speaking. Cf. § 99.

II—Of the later and more flourishing Ages.

(1) Religious Affairs.

§ 64. The number of the Grecian divinities increased with the advancement of civilization; although the mythology of the Greeks, in its elements, was chiefly of early origin, engendered and fostered by the ignorance, superstition and sensuality of the first ages. The mythical fictions were enlarged, the modes of representing the gods were varied, the temples, festivals and sacrifices, and all the solemnities and rites of worship were greatly multiplied. The pomp and splendor of their religion became very imposing especially at the

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period distinguished for the flourishing state of all their affairs. At that time, the plastic arts were in a great measure devoted to the representation and illustration of religious story, and the ornamenting of religious edifices. This circumstance gives additional interest and importance to the study of this branch of antiquities. Cf. P. I. §§ 174, 178, 197, 191.

§ 65. The temples (*ναοί, ἱερά*) were still built in a simple taste, yet in greater number and splendor. The interior had commonly two parts, of which the innermost was the sanctuary (*ἄδυτον*), into which the priest only entered. The place, where stood the statue or image of the god to whom the temple belonged, was in the middle of the temple, called *τέμενος*, commonly surrounded by a guard of lattice work or the like, and therefore also termed *σηκός*.—The altars (*βωμοί*) were placed towards the east, and had various forms, round, square, or oblong. They were ornamented with horns, partly that the sacrificial victims might be bound to them, and partly that suppliants might lay hold of them, when they fled to the altars for refuge. Perhaps also they were considered as a symbol of dignity and power. The names of the deities, to whom the altars were sacred, were usually inscribed upon them. Altars, as well as temples, were consecrated to their proper use with solemn ceremonies, particularly by anointing.

Originally the Greeks, like the oriental nations, worshiped on the top of mountains or hills, where they afterwards first erected their temples. When in the common creed the gods were multiplied and assigned to vallies, rivers &c. as their appropriate provinces, temples were built in such spots as were supposed agreeable to the several gods. More than one deity, however, were sometimes worshiped in the same temple; they were then called *σύνναοι* or *συνοικίται*; and when they had a common altar, *σύμβωμοι*. Different styles of architecture were used for different deities; Doric pillars, e. g. for Jupiter, or Mars; Ionic, for Bacchus, Apollo, Diana; Corinthian, for Vesta the virgin.

In the temple, some say at the door, others near the *ἄδυτον*, was placed a vessel of stone or brass [*περιῤῥαντήριον*] filled with holy water for the purpose of sprinkling those admitted to the sacrifices. The part of the temple before the *σηκός* was called *πρόδομος*, that behind it *ὀπισθόδομος*. The outer porch was termed *πρόπυλα* or *προπύλαια*.—There also belonged to the temple a treasury [*ἀρχεῖον*] for preserving its own property, or that of others entrusted to it.—For other particulars respecting the structure of the temples, see P. I. § 234.

Different gods had altars also of different dimensions; the altar of Jupiter Olympus is said to have been 22 feet high. The altars of the terrestrial gods were lower than those of the celestial. To the infernal, sacrifices were made in pits or trenches (§ 29) used instead of altars. The nymphs were worshiped in caves (*ἄντρα*).—Altars were formed of various materials; often of earth, or of ashes, as that at Thebes to Apollo *Σπόδιος*; sometimes of horn as that at Delos; sometimes of brick; often of stone; some were overlaid with gold (Cf. § 26).

The statues and offerings to the gods found in the temples have been spoken of (§§ 21, 28). Statues called *Διοπετῆ, fallen from Jupiter*, were kept in the most sacred part of the temple and concealed from the sight of all but the priests.

§ 66. The practice of appropriating sacred groves for the honor and service of the gods was also retained in later times. Their agreeable shade, as well as the stillnes reigning in them, was favor-

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able to pious meditation. Although this use of groves was diminished by the multiplication of cities and villages, yet a grove once dedicated to the gods remained forever sacred and inviolable. As well as temples and altars, they were safe asylums for offenders, although this privilege was conferred upon them only by a special consecration for the purpose, and did not belong to all the places of religious worship, as a matter of course. The privilege of being such asylums or places of refuge was sometimes awarded to the statues and tombs of heroes.—Certain portions of land and cultivated ground were also assigned to the gods, which were likewise called *τεμένη*, the fruit of which was employed in offerings, or fell to the share of the priests.

The privileges of the sacred temples, as *asyla*, continued until the reign of Tiberius Cæsar, by whom they were chiefly abolished, or greatly abridged (*Tac.* Ann. iii. 60—63), on account of the abuse of them by worthless villains.

A particular tract of land, situated between Athens and Megara, was consecrated to Ceres and Proserpine and called *Ὀργάς*.—Trees were also set apart and with ceremony consecrated to some god (*Theoc.* Id. xviii. 43).

§ 67. The three principal duties of the priests (*ἱερεῖς*, called also *ἱερουργοί*, *θεουργοί*, *θῖται*) were sacrifice, prayer, and instruction. With these were united sometimes the declaration and interpretation of oracles. The requisite qualifications for the priesthood were a body free from all defects and blemishes (*ὁλόκληρος καὶ ἀφελής*), lawful birth (*γνήσιος*), and an irreproachable course of life. Upon the rank of the god depended the number of the priests, who were employed to attend upon him, and who shared each his part of the various functions of the service. In every place there was one superior priest, if not more (*ἀρχιερεῖς*, *ἱεροδιδάσκαλοι*, *ἱεροφάνται*), charged with the oversight of the religious worship in general (*ἀρχιερωσύνη*).—The office of the parasites (*παράσιτοι*) was to collect the grain and fruits designed for sacrifices (*προσόδια μεγάλα*) into the store-house appropriated therefor (*παρασίτιον*).—The heralds (*κήρυκες*) were ranked among the sacred orders, and also the superintendents (*νεωκόροι*), whose business was to cleanse and adorn the temples.

The clothing of the priests was usually a long white or purple robe, and their head was ornamented, especially at sacrifices, with a fillet and a crown of the leaf sacred to their particular god.

1. Priests holding their office by inheritance (§ 22) were called *οἱ ἐκ γένους*; those who received it by lot, *κληρωτοί*; those by election, *αἱρετοί* or *ἐψηφισμένοι*. Some of the Athenian families, in which the priesthood descended by inheritance, were the *Εὐμολπίδαι*, entrusted with the oversight of the Eleusinian mysteries; *κήρυκες*, descendants of Ceryx; the *Θαυλωνίδαι*, descendants of Thaulon. There was a sacred family at Argos also, called *Ἀκεστορίδαι*.—Priestesses (*ἱέρειαι*, *ἀρήτειραι*, *ἀρχίερειαι*, *ἱεροφαντίδες*) were taken from noble families. Those of Ceres were termed *Μέλισσαι*; of Bacchus, *Βάκχαι*, *Θυάδες*, *Μαινάδες*.—Sometimes services connected with the worship of the gods were performed by

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persons not properly belonging to the priesthood (*κεχωρισμένοι τῆς ἱερωσύνης*), as e. g. sacrificers (*ἱεροποιοί*), keepers of the temple and utensils (*ναοφύλακες*), stewards or treasurers (*ταμίαι τῶν ἱερῶν χρημάτων*).—Priests, who were constantly in attendance on the gods to offer the prayers of the people at sacrifices, were called *Πρόπολοι θεῶν*.—All who served the gods were maintained out of the sacrifices and offerings.—At Athens, those entrusted with the care of religion were required to render an account of their doings to certain civil officers appointed for the purpose.—On the priesthood of the Greeks, see *J. Kreuser*, Der Hellenen Priesterstaat mit vorzuechlich Ruecksicht auf die Hierodulen [*Ἱερόδουλοι*]. Mainz.—Class. Journ. xxxix. 350.

2. Purification has already been mentioned (§ 23) as a rite of great importance among the Greeks. At some of their solemnities, the priests and priestesses were obliged to take an oath, that they were duly purified. Every person attending the solemn sacrifices was purified usually by being washed or sprinkled with the water in the *περιῤῥαντήριον* (§ 65). This water was consecrated by putting into it a burning torch from the altar, or a branch of laurel (*δάφνη*) or olive. Purification was also sometimes made by drawing round the person a sea-onion or squill (*σκίλλα*), or a young dog (*σκύλαξ*); sometimes eggs were used for the purpose; sometimes the blood of a pig. Some of the terms employed to designate purifying are *περιῤῥαίνειν, περιμάττεσθαι, καθαίρειν, ἁγνίζειν, ἱλασμός, ἁγνισμός, τελετή* &c.—Sometimes in purifications not only the hands, but the feet and other parts of the body were washed.

§ 68. The sacrifices had different names according to the occasions of them. The *thank-offering* (*χαριστήρια*) was in recognition of some favor received, often in fulfilment of some vow made; the *sin-offering* (*ἱλαστικά*) was in order to propitiate an offended deity; the *invocation-offering* (*ἀιτητικά*) was presented in case of seeking some particular favor. There were other particular sacrifices, which were offered in consequence of the specific command of some god (*απο μαντείας*).

The beginning of the sacrifice in later times was made by the libation (*σπονδή* § 24); then followed the incense, the burning of something fragrant (*θυμίαμα*); and at length the sacrifice itself, properly speaking, or the slaying of the victim (*ἱερεῖον*). The principal ceremonies have already been mentioned (§ 27).—Persons who had the right of being present at a sacrifice were termed *ἀβέβηλοι*, and those who had not, *βέβηλοι*. The latter were called upon by the heralds to retire, before the ceremonies commenced.

Different animals were offered in sacrifice to different gods, as has been mentioned in treating of the ancient mythology. One of the principal victims, however, was the ox (*βοῦς*); hence the term *βουθυτεῖν*, to sacrifice oxen: those assistants who slew the victims were called *βουθύται*. Bulls (*ταῦροι*), sheep (*ὄϊες*) and goats (*αἶγες*) were often offered. The bringing of the victims to the altar was expressed by such phrases as *προσάγειν τῷ βωμῷ*, or *παραστῆσαι θυσίαν τοῖς βωμοῖς*; they were often brought adorned with garlands (*στέμματα*), and were always required to be free from blemishes (*τέλειοι*). After the victim was slain and cut in pieces, an inspection of the entrails (*σπλαγχνοσκοπία*) was made by the soothsayer (*σπλαγχνόσκοπος*), to ascertain the presages of the future.

Animals were not demanded as sacrifices from the poor, who were allowed to offer cakes of coarse flour (*πόπανα*).

§ 69. It is pertinent to notice here the solemn oaths of the Greeks, in which they called upon the gods to witness the truth or avenge

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falsehood or injury. They distinguished between the solemn or great oath (ὁ μέγας ὅρκος), and affirmations in ordinary cases. Jupiter was considered as especially the god and guardian of oaths, and avenger of perjury, although oaths were taken in the name of other gods also. It was common, e. g., to swear by the twelve great superior gods (μὰ δώδεκα θεούς). Sometimes they swore by the gods, indefinitely and generally; and sometimes by inanimate objects, vases, weapons, or any article of which they made use. Not unfrequently the oath was in the name of living or deceased men, such, especially, as had been highly esteemed and loved. The oath was usually joined with a distinct imprecation of vengeance on the swearer himself in case of falsehood; and was sometimes confirmed by a sacrifice, the flesh of which, however, could not be eaten. Severe punishments were decreed against perjury (ἐπιορκία). Yet the Greeks, especially the Thessalians, were reproached for this crime by the ancients. At least, mutual distrust was a characteristic of the corrupt Greeks of later times, and among the Romans the phrase *Græca fides* was synonymous with perfidy.

Leagues and covenants were confirmed by making oaths and slaying sacrifices; hence ὅρκια τέμνειν signifies *to enter into covenant*. Notwithstanding the great perfidiousness of the Greeks, they considered one who kept his oath (ἔνορκος) as of course a pious person (εὐσεβής). Ἀττικὴ πίστις signifies *honest faith*.

§ 70. The Greek oracles (§ 32) probably took their origin from the opinion very early entertained, that the gods honored certain men, especially the priests, with a particular intimacy. There were supposed to be two modes of revelation, one immediate, by direct inspiration, and the other mediate, or artificial, which was considered as the fruit of great knowledge, experience and observation. Oracles (χρηστήρια, μαντεῖα) were of the first kind. From these the Greeks were accustomed to seek, in important circumstances and undertakings, predictions of the result (χρησμοί, λόγια, μαντεύματα). It is obvious that they could be turned greatly to the advantage of the priests, to whose artifice, their existence and support is in great measure to be ascribed. The oracular answers were not given in any one uniform manner, but sometimes immediately, as was pretended, from the gods (χρησμοὶ αὐτόφωνοι), sometimes through an interpreter (χρησμοὶ ὑποφητικοί), or by a pretended dream, or by lot.

Persons who consulted the oracles were termed θεοπρόποι, θεωροί, χρησμοφόροι; the interpreters, χρησμολόγοι. Presents and sacrifices were always requisite before consulting an oracle, which could be done only on appointed days.

Dr. Clarke (Travels, P. II. Sect. 2. ch. 16) describes a contrivance, which he supposes was designed by the artifice of the priests to sustain the system of oracles. 'We found at the foot of the hill of the Acropolis, one of the most curious *telltale* remains yet discovered among the vestiges of pagan priest-craft; it was

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nothing less than one of the *oracular* shrines of *Argos* alluded to by *Pausanias*, laid open to inspection, like the toy a child has broken in order that he may see the contrivance, whereby it was made to speak. A more interesting sight for modern curiosity can hardly be conceived to exist among the ruins of any Grecian city. In its original state, it had been a *temple*; the farther part from the entrance, where the altar was, being an excavation of the rock, and the front and roof constructed with *baked tiles*. The altar yet remains, and part of the *fictile* superstructure; but the most remarkable part of the whole is a secret subterraneous passage, terminating behind the altar; its entrance being at a considerable distance toward the right of a person facing the altar; and so cunningly contrived as to have a small aperture, easily concealed, and level with the surface of the rock. This was barely large enough to admit the entrance of a single person; who, having descended into the narrow passage, might creep along until he arrived immediately behind the centre of the altar; where being hid by some colossal statue or other screen, the sound of his voice would produce a most imposing effect among the humble votaries, prostrate beneath, who were listening in silence upon the floor of the sanctuary. We amused ourselves for a few minutes by endeavoring to mimic the sort of solemn farce acted upon these occasions; and as we delivered a mock oracle, *ore rotundo*, from the cavernous throne of the altar, a reverberation, caused by the sides of the rock, afforded a tolerable specimen of the '*will of the gods*,' as it was formerly made known to the credulous votaries of this now-forgotten shrine. There were not fewer than *twenty-five* of these juggling places in *Peloponnesus*, and as many in the single province of *Bœotia*; and surely it will never again become a question among learned men, whether the answers in them were given by the inspiration of evil spirits, or whether they proceeded from the imposture of priests; neither can it be urged that they ceased at the birth of Christ; because *Pausanias* bears testimony to their existence at *Argos* in the second century.—*Pausan.* in Corinth. c. 24. p. 165. ed. *Kuhnii*.'

§ 71. It may be proper to mention some of the most distinguished of the ancient oracles. The most ancient was that of Jupiter at Dodona, a city of the Molossi, said to have been built by Deucalion. Before his time, however, this oracle, of Pelasgic Origin (Cf. P. I. § 41), seems to have existed in that place. There was a grove of oaks, sacred to Jupiter, and superstition ascribed the actual exercise of the gift of speech and prophecy to the trees themselves, which were thence called μαντικαὶ δρύες. The priests, called ἀποφῆται and Σελλοί, concealed themselves upon and in the trees, when they announced the pretended declarations of the gods. The sound of a brazen vase, placed near the temple, was also imagined to be supernatural. A fountain in the place was likewise celebrated as possessing the wonderful power, not only of extinguishing a torch, but of kindling it again.—Less celebrated was the oracle of Jupiter in Crete, in a cave of Mt. Ida; and that of Jupiter Ammon in a desert and almost inaccessible region of Africa, chiefly known by the visit to it made by Alexander the Great.

The oracles in the grove of Dodona were also said to be delivered by doves, which arose from the circumstance that the priestesses, who sometimes announced them, were called in the Thessalian language πελειαι, and πελειάδες.—From the use of the brazen vessel arose the phrase *Δωδωναῖον χαλκεῖον* applied to *talkative persons*.

The site of the temple and oracle of Jupiter Ammon was discovered by the English traveler Browne in 1792, in the *Oasis* of Siwa. (Cf. *Rennell's* Geogr. Syst. of Herod. Sect. 21.) Near it was the famous *fountain of the sun*. The spot was visited by Belzoni in 1816. The ruins of the temple indicate an Egyp-

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tian origin.—Herodotus speaks of *four* oracles of Jupiter; at Egyptian Thebes; at Libyan Ammon; at Dodona; and at Meroe in Ethiopia; and says that the one at Thebes was the *original*.

§ 72. Apollo, the god to whom inspiration and prophecy were considered to belong properly, had numerous oracles. The most renowned was that at Delphi, a city of Phocis, where he had also a temple illustrious beyond all others on account of its treasures, the abundance and costliness of the gifts bestowed there. The spot, where the answer was given, was called Pythium (*Πύθιον*), and the priestess, who uttered it, Pythia (*Πυθία*), from the surname which Apollo received in consequence of killing the serpent Python (*Πύθων*). This spot, or the site of Delphi, was regarded as the centre of the inhabited earth (*ὀμφαλὸς γῆς*). According to common tradition this oracle was first disclosed by a flock of goats, which, on approaching an orifice on Mt. Parnassus, were seized with singular paroxysms of shivering and jumping. The same happened to men, who approached this opening. This oracle was very ancient, being celebrated more than a hundred years before the Trojan war.

On the origin of the oracle of Delphi, cf. *Mitford's* Hist. Ch. iii. Sect. 2.—Some derive the names applied to this oracle and the priestess from the word *πυθέσθαι*, to *inquire* or *learn*; but *Πύθω* appears to have been originally the name of the city of Delphi. The immense wealth of this temple has already been alluded to (§ 28). It was adorned with statues and other splendid works of art. Its walls were inscribed with salutary moral precepts; among them the celebrated one, *Γνῶθι σεαυτόν* (P. II. § 169).—Costly tripods were among the gifts consecrated to Apollo here. One of the most famous was the golden one presented by the Greeks after the defeat of Xerxes. This was removed by Constantine and placed in the Hippodrome of Constantinople upon the 'triple heads' of three brazen serpents twisted into one pillar. The pillar still remains. (*Gibbon*, Ch. 17. p. 89. vol. ii. N. Y. 1822.)

§ 73. The tripod (*τρίπους χρηστήριος*), upon which the priestess sat in uttering the answers, must be mentioned among the remarkable things pertaining to the oracle. It was dedicated to Apollo by the seven wise men of Greece, and has been viewed as having a threefold reference, to the past, the present and the future. The *Πυθία* herself was esteemed as a priestess of peculiar dignity, and was obliged to prepare for the functions of her office by many ceremonies. In delivering the oracles she appeared to be in the most violent ecstacy and convulsion. In the early times, the oracle was commonly clothed in the form of hexameter verse; often by a poet employed for the purpose. Originally the oracle was consulted but on a single day in the year, in a month of the spring, called *Βύσιος* or *Πύσιος*; afterwards inquiry could be made on a certain day of every month. Whoever wished to consult the oracle was required to make large presents and offerings, to put on a wreath or crown, to propose his questions mostly in writing, and allow himself to be qualified for receiving the

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answer by many mystic rites. The answer was commonly so enigmatical and ambiguous (λοξός, hence *Λοξίας*), that it would apply to any result that might happen; and whenever it was clear and definite, the priests had informed themselves of all the preliminary circumstances and the probabilities respecting the issue.

The Delphic oracle was suspended at various times, and became finally silent soon after the death of the emperor Julian.

Originally there was but *one Pythia* at Delphi, but after it became more frequented the number was increased to *three*, chosen from among the uneducated inhabitants of Delphi, and bound to the strictest temperance and chastity. They officiated by turns, and sometimes lost their lives in the paroxisms of the inspiration. Those, who pretended to form into sentences their incoherent exclamations, *three* in number, were called προφῆται, who always took care to ascertain previously much about the history and characters of those consulting the oracle. The prophets were aided in the sacrifices and ceremonies, which preceded the placing of the Pythia on the tripod, by *five* priests, called ὅσιοι, who were under a chief called ὁσιωτήρ.—The περιηγηταί were guides to those who visited the temple, employed particularly in pointing out to them its curiosities. A great number of persons were required for the various services of the temple and oracle.

§ 74. There were in Greece various other oracles less celebrated. The more important of them were the following; the oracle of Apollo at Didyma, which was called also the oracle of the Branchidæ; those of Delos, Abæ, Claros, Larissa, Tegyræ and other minor cities, where answers were also given from Apollo; the oracle of Trophonius at Lebadea in Bœotia, in a subterranean cave, said to have been the residence of Trophonius, into which inquirers descended, after performing solemn ceremonies, in order to receive a revelation of the future by dreams or oracles; and the oracle of Amphiaraus in the vicinity Oropus in Attica, where the answers were imparted to the initiated by dreams. The number of the ancient oracles amounted to two hundred and sixty.

On the subject of oracles, see *Van Dale* de Oraculis Vet. Ethnic. Dissertat.—*Fontenelle's* Histoire des Oracles.—Cf. *Rollin*, B. x. Ch. 3. (p. 391. vol. 1. ed. cited § 13)

§ 75. The pretended revelation of the future mediately, or by means of some system or art of divination (μαντική), was effected in various ways. The most important was by theomancy (*θεομαντεία*), an art possessed by a class of persons, who were called *θεομάντεις*, and claimed to be under divine inspiration. This class comprised *three* varieties; some were considered as interpreters of the dæmons by whom they were possessed, and called *δαιμονόληπτοι* or *πύθωνες*; others were called *ἐνθουσιασταί* or *ἐνθεαστικοί*, and enjoyed only the intimations of some particular divinity; and others still were termed *ἐκστατικοί*, and boasted of high discoveries obtained during a wholly supernatural state of mind, which they sought to render credible by the pretext of a long trance, insensibility, or sleep.

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Besides what was termed in general *theomancy*, there were several methods of divination, of which the following were the principal.--(1) By *dreams*. The Greeks ascribed very much to dreams as supernatural, and viewed them either as revelations and warnings from the gods or from dæmons, or as pictures and images of future events. The expounders of dreams were called ὀνειροκρίται, ὀνειροσκόποι or ὀνειροπόλοι. Three varieties of the dream are named; χρηματισμός, when a god or spirit conversed with one in his sleep; ὅραμα, when one saw a *vision* of future occurrences; ὄνειρος, in which the future was set forth by types and figures (ἀλληγορικός). Dreams were supposed to be sent from the god of sleep (P. III. § 113). A goddess called Brizo (βρίζειν, *to sleep*) was thought to preside over the interpretation of dreams and was worshiped particularly in Delos. Dreams which occurred in the morning were most regarded in divination.——(2) By *sacrifices*. This was called *Hieromancy* (ἱερομαντεία) or *Hieroscopy* (ἱεροσκοπία). It comprehended the observations of many particulars connected with the offering of a victim, as portending good or ill. One of the principal things was the inspection of the entrails, especially the liver (ἡπατοσκοπία), and the heart. The fire of the sacrifice was also noticed (πυρομαντεία); likewise the smoke (καπνομαντεία), the wine (οἰνομαντεία) and the water (ὑδρομαντεία, πηγομαντεία). There were, in short, various kinds or forms of this divination according to the different victims or materials of the sacrifices and the different rites; e.g. there was ἀλευρομαντεία, by the flour or meal used, ἰχθυομαντεία, by the entrails of fishes, ᾠοσκοπία, by eggs.——(3) By *birds*. Those, who observed and interpreted omens by birds, were called ὀρνεοσκόποι, ὀρνιθομάντεις. Some birds were observed in respect to their *flight* (ταυνπτέρυγες); others in respect to their *singing* (ᾠδικαί). Unlucky birds, or those of ill omen, were called ἐξώλειμοι, *pernicious*, κωλυτικαί, *hindering* from designed undertakings, and by similar epithets; among this class were the hawk, the buzzard, and, except at Athens, the owl; the dove and swan, on the other hand, were considered as lucky birds; and the crowing of the cock was auspicious. When the observer of the flight of birds was watching for omens he looked towards the north, and appearances in the east, which was on his right, were considered as favorable; hence the use of δεξιός, right, to signify fortunate.—Omens were also drawn from insects and reptiles, and various animals. Toads, serpents and boars were of ill omen. Bees and ants were often thought to foretoken good.——(4) By signs in the heavens and other *physical phenomena*. Comets, eclipses and earthquakes were all unlucky signs. Thunder and lightning were lucky if observed on the right hand; but unluckly if on the left. To be struck with thunder (βροντήτος) was unlucky; in places thus struck altars were erected and oblations made to appease the gods, after which none dared to approach them.——(5) By *lots*. The two principal modes were those termed στιχομαντεία and κληρομαντεία; in the former little pieces of paper, having fatidical lines (στίχος) written upon them, were drawn from an urn, and were supposed to indicate the prospects of the person, by or for whom they were drawn out; in the other, various small articles, as beans black and white, pebbles, dice and the like, which were all called κλῆροι, and were considered as being of different significancy, were drawn from an urn or other vessel.—Other modes were ῥαβδομαντεία, by rods, and βελομαντεία, by arrows, in which the lot was decided by the manner in which they fell from an erect posture or from the quiver. Another was by the use of the πίναξ ἀγυρτικός, on which certain prophetic verses were inscribed, and the fate was indicated by the verse on which the dice fell.——(6) By *magical arts*. These were said to have originated in Persia among the Magi, μάγοι. A few only of the various modes need be named; νεκρομαντεία, σκιομαντεία and ψυχομαντεία, in which the dead were supposed to appear or speak; γαστρομαντεία, in which dæmons were imaggined to speak from the bellies of men, or omens were drawn from the appearances of water in the middle part (γάστρη) of certain glass vessels surrounded with lighted torches; κηρομαντεία, in which the performers observed the forms assumed by drops of melted wax; there were numerous other modes.—It is proper to mention here some of the magical arts, by which mysterious effects were supposed to be wrought; as, e.g. φαρμακεία, in which medicated herbs, minerals and the like (φάρμακα) were used; and βασκανία, which was a sort of fascination or malign influence which certain persons were supposed to exert.——(7) Finally divination was also made from various things included under the general name of *omens* (σύμβολα). One class of these consisted of such as were drawn from the person himself, as πάλμοι, palpitations of some part of the system, βόμβος, a ringing of the ears, πταρμοί, sneezings &c. Another class consisted of those

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drawn from objects external to the person; as the meeting of certain objects or animals on the road (ἐνόδια σύμβολα), or certain occurrences at home (τὸ οἰκοσκοπικόν). Certain words were also ominous; such were called ὄρνιθες, κληδόνες, φήμαι. The Greeks, especially the Athenians, sought to avoid words of ill omen, carefully substituting others, as, e. g. Εὐμενίδες instead of Ἐρινύες, and φιλατής instead of κλέπτης.

§ 76. The festivals formed an important part of the religious worship of the Greeks. Their establishment and support was partly for the sake of honoring and supplicating the gods, and commemorating persons of merit, and partly for the sake of rest, recreation, union and harmony of social feeling. Their number greatly increased with the multiplication of the gods and the progress of luxury and wealth; the variety and splendor of the accompanying ceremonies increased in the same proportion. Especially was this the case at Athens. They were mostly held at the public expense, the means being drawn from various sources.

See *M. G. Hermann*, Die Feste von Hellas historisch—philosophisch bearbeitet und zum erstenmal nach ihrem Sinn und Zweck erläutert. Berlin, 1803. 2 Th. 8.

§ 77.[t] Some of the most important festivals have been mentioned (P. III), in the history of particular gods, under the head of Mythology. A slight notice of them here must suffice. The principal, out of an almost countless multitude, will be named in alphabetical order, and then some particulars added respecting a few of these.

1st. Ἀγριώνια, a nocturnal festival instituted in honor of Bacchus.—Ἀδώνια, dedicated to Venus and the memory of Adonis.—Ἄλωα, to Bacchus and Ceres.—Ἀνθεστήρια, observed at Athens three days, also in honor of Bacchus.—Ἀπατούρια, at Athens, in commemoration of a victory obtained by Melanthus, through stratagem, over the Bœotian king Xanthus, likewise in honor of Bacchus, and other gods.—Ἀφροδίσια, a festival of Aphrodite or Venus, particularly on the island of Cyprus.—Βραυρώνια, sacred to Diana, in Attica, celebrated only every fifth year.—Δαφνηφόρια, to Apollo in Bœotia, only every ninth year.—Δήλια, also to Apollo, on the island of Delos, every fifth year.—Δήμητρια, sacred to Demeter or Ceres.—Διιπολιεῖα, an Athenian festival, instituted in honor of Jupiter, as tutelary god of the city.—Διονύσια, to Dionysas or Bacchus; a greater and more solemn festival in the cities; and a lesser one in the country; the same that was called by the Romans *Bacchanalia*. There were innumerable forms of this festival.—Ἑκατομβοια, dedicated by the Argives to Juno, to whom they sacrificed a hecatomb on the first day of this festival.—Ἐλευσίνια, the most celebrated festival of Ceres, a greater and smaller, connected with the well known mysteries.—Ἑρμαια, a festival of Mercury, in Elis, Arcadia and Crete.—Ἐφέσια, a festival of Diana at Ephesus.—Ἥρεια, a festival of Juno at Argos.—Ἡφαίστεια, sacred to Vulcan at Athens, and connected with races with torches.—Θεσμοφόρια, the festival of legislation in honor of Ceres, at Athens and other Greek cities.—Κάρνεια, sacred to Jupiter and Apollo, almost throughout all Greece, for nine days.—Λύκαια, an Areadian festival in honor of Jupiter, instituted by Lycaon.—Ὀσχοφόρια, a festival of the Athenians instituted by Theseus, and so called from the custom of carrying branches about on the occasion.—Παναθήναια, one of the most solemn festivals at Athens, dedicated to Minerva. The lesser was celebrated annually; the greater every fifth year. Both were connected with various contests and games.—Πάλλαντα, a Thessalian festival dedicated to Jupiter, having

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some resemblance to the *Saturnalia* of the Romans.——Ὡραῖα, a general name applied to solemn sacrifices, which were brought to the gods in the different seasons, with a view to secure good weather.

2. 'The festival called Ἀδώνια was celebrated in most of the cities of Greece. The solemnity continued two days. On the first, certain images or pictures of Adonis and Venus were brought forth, with all the pomp and ceremonies used at funerals; the women tore their hair, beat their breasts, and counterfeited other actions usual in lamenting the dead. This lamentation was called ἀδωνιασμὸς, or ἀδωνία; and hence ἀδονίαν ἄγειν signifies the same as Ἄδωνιν κλαίειν, to weep for Adonis; and the songs on this occasion were denominated ἀδονίδια. With the images were also carried shells filled with earth, in which grew several sorts of herbs, particularly lettuces; in memory that Adonis was laid out on a bed of lettuces. These were called κῆποι, gardens; and hence Ἀδώνιδος κῆποι were proverbially applied to things unfruitful and fading, because those herbs were sown only so long before the festival as to be green at that time, and were presently cast out into the water. The flutes used on this day were called γιγγρίαι, from γίγγρης, the Phœnician name of Adonis; the music, γιγγρασμὸς; and the songs were called γιγγραντά. The sacrifice was denominated καθίδρα, because the days of mourning were called by that name. The second day was spent in all possible demonstrations of joy and merriment; in memory that, by the favor of Proserpine, Venus obtained that Adonis should return to life, and dwell with her one half of every year. This fable is applied to the sun which produced the vicissitudes of summer and winter.' Cf. P. III. § 47.

'The Διονύσια were sometimes called by the general name of Ὄργια, which, though sometimes applied to the mysteries of other gods, more particularly belonged to those of Bacchus. They were also sometimes denominated Βαχεῖα. They were observed at Athens with greater splendor, and with more ceremonious superstition, than in any other part of Greece; the years were numbered by them; the chief archon had a share in their management; and the priests who officiated were honored with the first seats at public shows. At first, however, they were celebrated without splendor, being days set apart for public mirth, and observed only with the following ceremonies:—a vessel of wine adorned with a vine branch, was brought forth; next followed a goat; then was carried a basket of figs; and after all, the phalli.

At some of them, the worshipers in their garments and actions imitated the poetical fictions concerning Bacchus: they put on fawns' skins, fine linen, and mitres; carried thyrsi, drums, pipes, flutes and rattles; crowned themselves with garlands of ivy, vine, fir and other trees sacred to Bacchus. Some imitated Silenus, Pan and the Satyrs, and exhibited themselves in comic dresses and antic motions; some rode upon asses; and others drove goats to the slaughter. In this manner persons of both sexes ran about the hills and deserts, dancing ridiculously, personating men deranged in their intellects, and crying aloud, Εὐοῖ Σάβοι, Εὐοῖ Βάκχε, ὦ Ἴακχε, Ἰὺβαχχε, or Ἰὼ Βάκχε.

The great festival, Διονύσια μεγάλα, was sometimes called ἀστικά, or τὰ κατ' ἄστυ, because celebrated within the city of Athens, in the begining of spring, in the month Ἐλαφηβολιών. It was sometimes by way of eminence called Διονύσια, because it was the most celebrated of all the festivals, of Bacchus at Athens, and was probably the same as Διονύσια ἀρχαιότερα.

The less, Διονύσια μικρὰ, was sometimes called τὰ κατ' ἀγρούς, because it was observed in the country. It was a sort of preparation to the former and greater festival, and was celebrated in autumn, in the month Ποσειδεών or Γαμηλιών. Some are of opinion that it was the same as Διονύσια ληναῖα, which received its name from ληνὸς, a wine-press.'—Cf. Schœll. ii. p. 5.—P. III. § 59.

'The Ἐλευσίνια was a solemnity observed by the Celeans and Phliasians every fourth year; by the Pheneatæ, the Lacedæmonians, Parrhasians, and Cretans, but more *especially by the Athenians*, every fifth year, at *Eleusis*, a borough-town of Attica. It was the most celebrated solemnity in Greece, and was therefore, by way of eminence, called τὰ μυστήρια, the mysteries, and τελετή. It is said by some to have been instituted by Ceres herself, when she had supplied the Athenians with corn in a time of famine. Some say that it was instituted by king Erectheus; and others, by Eumolpus.

It was divided into the μικρὰ and μεγάλα μυστήρια, lesser and greater mysteries; and the latter were in honor of Ceres, the former in that of her daughter Proserpine. Μικρὰ μυστήρια, the lesser mysteries, were observed in the month Ἀνθεστηριών at Agræ, a place near the river Ilissus; and the μεγάλα μυστήρια,

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greater mysteries, were celebrated in the month *Βοηδρομιών*, at Eleusis, a borough-town of Attica, from which Ceres was called Eleusinia. In latter ages the lesser festival was used as a preparation to the greater, in which they could not be initiated till they had been purified at the former.

About a year after purification at the lesser, they sacrificed a sow to Ceres, and were admitted to the greater mysteries, the secret rites of which (with the exception of a few known only to the priests) were openly revealed to them; and hence they were called *Ὑφορροι* and *ἐπόπται*, inspectors. Persons of both sexes and of all ages were initiated at this solemnity. To neglect the initiation into these mysteries was considered a crime of a very heinous nature, and formed a part of the accusation for which Socrates was condemned to death.—All the Greeks might claim initiation into the mysteries; but the people of every other nation were excluded by an ancient law; and persons convicted of sorcery or of any atrocious crime, and especially if they had committed homicide, even though involuntarily, were debarred from these mysteries.

The manner of initiation was as follows:—the candidates, being crowned with myrtle, were admitted by night into a place called *μυστικὸς σηκὸς*, the mystical temple, or *μυστοδόκος δομὸς*, which was an edifice very capacious (P. III. § 62). At their entrance they washed their hands in holy water, and at the same time were admonished to present themselves with minds pure and undefiled, without which the external cleanness of the body would not be accepted. After this the the holy mysteries were read to them out of a book called *πέτρωμα*, from *πέτρα*, a stone, because the book was only two stones cemented together. Then the the priest who initiated them, and who was called *ἱεροφάντης*, proposed to them certain questions, to which they returned answers. Soon after they beheld strange and frightful objects: sometimes the place, in which they were, appeared bright and resplendent with light and radiant fire, and instantly was covered with pitchy darkness; sometimes a hollow sound was heard, and the earth seemed to groan beneath their feet. The being present at these sights was called *αὐτοψία*, intuition. They were then dismissed in these words, *Κόγξ, Ὄμπαξ*. The garments in which they were initiated were deemed sacred, and efficacious in averting evils and incantations.

The hierophantes had three assistants: the first was called *δᾳδοῦχος*, torch-bearer, to whom it was permitted to marry; the second, *κῆρυξ*, the crier; and the third, *ὁ ἐπὶ βωμῷ*, from his ministering at the altar. *Ἱεροφάντης* is said to have been a type of the Great Creator of all things; *δᾳδοῦχος*, of the sun; *κῆρυξ*, of Mercury; and *ὁ ἐπὶ βωμῷ*, of the moon.

There were also certain public officers, whose business consisted in seeing that all things were performed according to custom. Of these was *βασιλεύς*, the king, who was one of the archons, and who was obliged to offer prayers and sacrifices at this solemnity, and to observe that no indecency or irregularity was committed during the festival; four *ἐπιμεληταί*, curators, who were elected by the people; and ten persons who assisted at this and some other solemnities, and who were called *ἱεροποιοί*, from their offering sacrifices.

This festival continued nine days, from the fifteenth to the twenty-third day of the month *Βοηδρομιών*. During this time it was unlawful to arrest any man, or to present any petition; and they who were found guilty of such practices were fined one thousand drachms, or as others say, put to death.

On the fourth day of the festival they made a solemn procession, in which the *καλάθιον*, holy basket of Ceres, was carried in a consecrated cart, crowds of persons shouting as they went, *Χαῖρε, Δημῆτερ*, Hail, Ceres. After these followed certain women called *κιστοφόροι*, who carried baskets, in which were contained carded wool, grains of salt, a serpent, pomegranates, reeds, ivy-boughs, a sort of cakes called *φθοῖς*, poppies, &c.—The fifth was called *Ἡ τῶν λαμπάδων ἡμέρα*, the torch-day; because the night following the men and women ran about with torches in their hands. It was also customary to dedicate torches to Ceres, and to contend who could present the largest; and this was done in memory of the journey of Ceres, who sought Proserpine with a torch lighted at the flames of Ætna.—The sixth day was called *Ἴακχος*, from Iacchus, the son of Jupiter and Ceres, who with a torch in his hand accompanied the goddess in her seach after Proserpine. His statue, crowned with myrtle, and bearing a torch, was carried from the Ceramicus to Eleusis, in a solemn procession called *Ἴακχος*.—On the seventh day were sports, in which the victors were rewarded with a measure of barley, which was the first grain sown in Eleusis. Cf. P. III. § 62.

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'The Παναθήναια was an Athenian festival in honor of Minerva, the protectress of Athens. It was first instituted by Erichthonius, who called it Ἀθήναια; and it was afterwards revived by Theseus, when he had united into one city all the Athenian people, and by him was denominated Παναθήναια. Some are of opinion that it was the same as the Roman *Quinquatria*. At first it continued only one day; but it was afterwards prolonged several days, and celebrated with great magnificence.

There were two solemnities of this name, one of which was called Μεγάλα Παναθήναια, the Great Panthenæa, and was celebrated once in five years, beginning on the twenty-second of Hecatombæon: the other was denominated Μικρὰ Παναθήναια, the Less Panathenæa, and was observed every third year, or, as some think, every year, beginning on the twentieth or twenty-first of Thargelion. In the latter were three games, managed by ten presidents, who were elected from the ten tribes of Athens, and who continued in office four years. On the first day was a race with torches, in which first footmen, and afterwards horsemen, contended, and which was also observed in the greater festival. The second contention was εὐανδρίας ἀγών, a gymnastic exercise in which the combatants gave proof of their strength or manhood. The place of these games was near the river, and was called from the festival Παναθήναϊκόν. The third was a musical contention instituted by Pericles; the subject proposed was the eulogium of Harmodius and Aristogiton, and also of Thrasybulus, who had rescued the republic from the yoke of the tyrants by which it was oppressed. The poets also contended in four plays, which from their number were called τετραλογία. Besides these there was a contention at Sunium, in imitation of a sea-fight. The victor in either of these games was rewarded with a vessel of oil and with a crown of the olives which grew in the Academy, and which were called μορίαι, from μόρος, death, or from μέρος, a part. There was likewise a dance called Pyrrhichia, performed by boys in armor, who represented to the sound of the flute the battle of Minerva with the Titans. No man was permitted to be present at these games in dyed garments, under a penalty to be imposed by the ἀγωνοθέτης, president of the games. Lastly, a sumptuous sacrifice was offered to which every Athenian borough contributed an ox; of the flesh that remained, a public entertainment was made for the whole assembly; and at this entertainment cups of an unusual size were employed.

In the greater festival most of the same rites and ceremonies were observed, but with greater splendor and magnificence, and the addition of some other matters. In particular, at this solemnity was a procession, in which was carried the sacred πέπλος, garment of Minerva. This πέπλος was woven by a select number of virgins, who were called ἐργαστικαί, from ἔργον, a work, and who were superintended by two of the ἀρρηφόροι, and commenced their employment at the festival Χαλκεῖα, which was on the thirtieth of Pyanepsion. The garment was white, without sleeves, and embroidered with gold: upon it were described the achievements of Minerva against the giants, of Jupiter, of the heroes and of men renowned for valor and great exploits; and hence men of courage and bravery were said to be ἄξιοι πέπλου, worthy of being portrayed on the garment of Minerva. The ceremonies attending the procession with the πέπλος were as follows:—in the Ceramicus without the city, was an engine built for the purpose in the form of a ship, upon which the πέπλος was hung in the manner of a sail, and which was put in motion by concealed machinery. The πέπλος was thus conveyed to the temple of Ceres Eleusinia, and thence to the citadel, where it was placed upon Minerva's statue, which was layed on a bed strewed with flowers, and called πλακίς. This procession was composed of a great number of persons of both sexes, and of all ages and conditions. It was led up by old men, and, as some say, by old women, carrying olive branches in their hands; and hence they were called θαλλοφόροι bearers of green boughs. After these came middle-aged men, who, armed with lances and bucklers, seemed only to respire war, and who were accompanied by the μέτοικοι, sojourners, carrying little boats as emblems of their being foreigners, and therefore called σκαφηφόροι, boat-bearers. Then followed the women, attended by the sojourner's wives, who were called ὑδριαφόροι, from carrying water-pots in token of servitude. These were followed by young men, who sang hymns in honor of the goddess, and who were crowned with millet. Next proceeded select virgins of high rank, whose features, shape, and deportment, attracted every eye, and who were called κανηφόροι, from their carrying baskets, which contained sacred utensils, cakes, and all things necessary for the sacrifices. These utensils were in the custody of one,

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who, because he was chief manager of the public processions, was called ἀρχιθέωρος. The virgins were attended by the sojourners' daughters, who carried umbrellas and folding-chairs, and who were thence denominated σκιαδηφόροι, umbrella-carriers, and διφρηφόροι, seat-carriers. It is probable that the rear was brought up by boys, who walked in coats used at processions, and called παιδαμιτικοί. The necessaries for this and other processions were prepared in a public hall erected for that purpose between the Piræan gate and the temple of Ceres; and the management of the whole business belonged to the νομοφύλακες, who were appointed to see that the ancient customs were observed.'—*Robinson.*

§ 78. The great public games of the Greeks were also a part of their religious customs. They were looked upon as sacred, and were originally established in honor of the gods. They were always begun and ended with sacrifices. It also entered into their design, and was their effect, to render religion more attractive by association with sensible objects, to bring into nearer contact the several portions of Greece, and to stimulate and publicly reward superior talents.—The exercises of these games were of five sorts, and had therefore the common name Πένταθλον. They were *running, leaping, wrestling, throwing the discus,* and *hurling the javelin,* or *boxing* which some put in the place of the contest with the javelin.

§ 79. The race (δρόμος) was between fixed boundaries, the starting place (ἄφεσις, βαλβίς), and the goal or end (σκοπός, τέρμα), on a piece of ground measured off for the purpose (αὐλός, στάδιον), 125 paces in extent. The racers were sometimes clad in full armor (ὁπλιτοδρόμοι).—There were also chariot-races and horse-races.

Those, who only ran once over the stadium, were called σταδιοδρόμοι; those who ran over the space doubled (δίαυλος), that is both to the goal and back, were called διαυλοδρόμοι; those who ran over the space 12 times in going and returning, i. e. 24 stadia or according to others only 7 stadia (δόλιχος), were termed δολιχοδρόμοι.—The prize (ἆθλον, βραβεῖον) was commonly merely a crown of olive, pine or parsley.

The term κέλητες was applied to horses which performed in the horse-race single. Two horses were also used, upon one of which the performer (ἀνάβατης) rode to the goal, and then leaped upon the other.—In the chariot-race, two, three, four, or more horses were employed to draw the chariot (ἅρμα); hence the terms δίωροι, τέθριπποι, τετράωροι, &c. The chariots were sometimes driven over the course 12 times (δυωδεκαδρόμοι). It was an object of emulation among the wealthy to send chariots for the race to the public games of Greece.

§ 80. For the leap (ἅλμα) also boundaries were marked, the place from which (βατήρ), and the place to which (σκάμμα), it was made. This exercise was performed sometimes with the hands empty, but oftener with metallic weights in them, usually of an oval shape (ἁλτῆρες), sometimes with weights attached to the head or the shoulders.

The distance leaped over was called κανών. The point to which the performers were to leap was marked by digging the earth; hence its name from σκάπτω. The phrase πηδᾷν ὑπὲρ τὰ ἐσκαμμένα, applied to signify *excess* or *extravagance,* was taken from this exercise.

§ 81. Wrestling (πάλη, καταβλητικὴ) was commonly performed

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in a covered portico (ξυστός) the combatants being naked, and making the most violent exertions to throw each other to the ground. When one had done this with his adversary three times (ὁ τρικάξας) he received the prize. There were two modes of this exercise, one in the erect posture (ὀρθοπάλη), the other in the lying posture in which the parties contended rolling on the ground (ἀνακλινοπάλη).—When wrestling was united with boxing, it was called *Παγκράτιον* or *Παμμάχιον*.

After the names of the candidates had been announced by a herald, they were matched by lot. For this purpose a silver urn was used containing as many balls as there were candidates. The same letter was inscribed on two balls, and those who drew the same letter were antagonists in the contest. In case of an odd number, he who drew the odd lot was called ἔφεδρος, and required to contend with those who conquered. A competitor confessed his defeat by his voice, or by holding up his finger; hence αἶρε δάκτυλον became proverbial to signify *confess that you are conquered.*

In the strict wrestling, blows were not allowed, nor in boxing was it proper for the competitor to throw his antagonist; but in the *Pancratium*, both modes were practiced.

§ 82. The quoit or discus (δίσκος, σόλος) was made of stone, brass or iron, of a roundish form, and about 3 inches thick. It was thrown by means of a thong (καλώδιον) passing through a hole in the centre. He who threw the farthest took the prize.

The hurling of the javelin (ῥίψις, ἀκόντισις) was practiced either with the hand alone, or by means of a thong attached to the shaft.

Some state that the δίσκος was of stone, and the σόλος of iron; others that the former was carefully made and polished, the latter a rough mass of iron; the difference may have been wholly in their *form* or *shape*.—The exercise is said to have originated with the Lacedæmonians.

§ 83. Boxing (πυγμή) was performed with clenched fists, around which they sometimes bound the cestus (ἱμάς), i. e. a thong or piece of hide loaded with iron or lead. The chief art in this game was to parry the blows of the antagonist, which were usually aimed at the face.

The combatant was called Πύκτης, from πυξ, a *fist*. The cestus, originally reaching no higher than the wrist, was afterwards extended to the elbow and sometimes to the shoulder, and at last came to be used both for defence and attack. The exercise was violent and dangerous. The combatants often lost their lives, and victory was always dear bought. Bruises on the face by blows were called ὑπώπια.

Besides these exercises of bodily strength and agility, there were at the public games of the Greeks contests in music, poetry and rhetoric, of which mention has already been made (P. I. §§ 65, 66).

§ 84. The four most grand and solemn games of the Greeks were the Olympic, Pythian, Isthmian and Nemean, which were called by way of eminence *Sacred games* (ἀγῶνες ἱεροί).

The first and most distinguished were the Olympic, named from the place Olympia in Elis, and dedicated to the Olympian Jupiter. By some, Jupiter was considered as their founder; by others, an ear-

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lier Hercules belonging to the Idæan Dactyli; by others Pelops; by most Hercules the hero, who was the first victor in all the exercises, except in wrestling. They were renewed by Iphitus, a contemporary of Lycurgus, about B. C. 888, and afterwards by Chorœbus, B. C. 776. Afterwards they were an object of special care to the people of Elis. Several inspectors (ἄλύται, ῥαβδοῦχοι) had charge of the external arrangements, under the direction of a chief inspector (ἀλυτάρχης).

Those, who wished to appear as combatants, were obliged to spend ten months at the Gymnasium in Elis, practicing the games and various preparatory exercises under the instruction of the judges, who were in the Olympic games especially termed Ἑλλανοδίκαι. The order, in which they successively engaged in the contests, was decided by lot. The prize was a crown or wreath of olive (κότινος).

Among the Olympic victors, Alcibiades was one of the most celebrated; the names of thirteen others Pindar has preserved to posterity by his Olympic odes. Statues were often erected to the conquerors in the grove of Jupiter. Their fame was spread the more widely on account of the vast multitudes of spectators, that flocked to the games from every part of Greece, and from Asia, Africa and Sicily. Originally, females were not allowed to attend.

The games were repeated every fifth year, in the month Ἑκατομβαίων answering partly to July, and continued five days. They gave rise to the custom of reckoning time and dating events by Olympiads. Each Olympiad consisted of 4 years. The first Olympiad is generally considered in Chronology as corresponding with the year 776 B. C.

One judge at first presided over the games; afterwards two; subsequently there were 12; then 8, one from each tribe of the Eleans. The place, where these assembled and superintended the preparatory exercises (προγυμνάσματα) of the combatants, was called Ἑλληνοδικαῖον. They took the most solemn oaths to adjudge the prizes impartially. Although women were strictly excluded from witnessing these games at first, they were afterwards allowed not only to be present, but even to contend in them.—Much has been said respecting the various favorable influences, which these games exerted in Greece. They are said to have promoted peace and harmony between the different sections and states, as they drew together spectators from every quarter, who thus constituted the great assembly (Πανήγυρις) of Greece. Olympia was in fact called πάγκοινος χώρα, the common country of all. Hardihood and valor among the soldiery are also mentioned as natural effects of the various athletic exercises performed at them. They could not fail to stimulate to literary exertion, as they furnished poets, historians and orators, with the best opportunities to rehearse their productions.—See *Bancroft's* Heeren, p. 129.—*G. West's* Diss. on the Olympic games, in his Trans. of Pindar, cited P. II. § 60 (4).—Cf. *Sulzer's* Allg. Theorie, close of article *Pindar*.

§ 85. The Pythian games were celebrated upon the Crissæan plains, in the vicinity of Delphi, which was once called Pytho from the surname of Apollo. The games were sacred to this god, and were a commemoration of his victory over the Pythian serpent. They

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were instituted either by himself, or by Amphictyon or Diomedes. Originally they were held at the beginning of every ninth year (ἐννεαετηρίς), afterwards like the Olympic, at the beginning of every fifth year (πενταετηρίς). The Pythiad was sometimes used as an era in chronology, but not commonly; it appears to have been reckoned from the 3d year of the 49th Olympiad, B. C. 582. As a reward or prize the victors received certain apples sacred to Apollo, often also a crown of laurel.

The contests appear to have been at first only in music, and to have been rewarded with silver, gold, or something of value. The song called *Πυθικὸς νόμος*, which was performed in these contests, celebrated the victory of Apollo over the serpent; it consisted of five or six distinct portions, which represented so many separate parts and steps in the undertaking and achievement. Of the same import was the customary solemn dance, composed of five parts.

All the exercises in use at the Olympic games were gradually introduced into the Pythian. The *Amphictyons* had the oversight of them; to these the candidates were required to present themselves. Nine conquerors are specially celebrated in the Pythian odes of Pindar. The spot, where these games were held, was a plain between Delphi and Cirrha, sacred to Apollo.

§ 86. The Nemean games derived their name from Nemea; a city in Argolis between Cleonæ and Phlius, in the vicinity of which they were celebrated. They were held every third year, so as to fall on every second and fourth Olympic year. It was never common to compute time by Nemeads. The superintendents and judges were selected from the neighboring cities, Argos, Corinth and Cleonæ, and were persons distinguished particularly for their love of justice. Their dress was black, because the games were first instituted as a funeral solemnity (ἀγὼν ἐπιτάφιος) in honor of Opheltes, or Anchemorus; although others state, that they were instituted and dedicated to Jupiter by Hercules, after slaying the Nemean lion. The prize of the victor was a crown of parsley. Ten conquerors in the Nemean games are celebrated by Pindar.

§ 87. The Isthmian games were so called from the place of their celebration, the Corinthian isthmus, or the neck of land joining Peloponnesus with the continent. They were instituted in honor of Melicertes, a son of Ino and Athamas, who under the name of *Palæmon* was received by Neptune into the number of sea gods. Others represent Theseus as the founder of the games, and Neptune as the god to whom they were consecrated. With the Corinthians, all the other

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states of Greece (except the Eleans, who were excluded by some dreadful execration) united in celebrated these games. They were held at the beginning of every third year (τριετηρικοί), and were attended with the musical contests as well as those in all the athletic exercises. The prize was originally, and also in later times again, a crown of pine; for a period between, it was a crown of dry parsley. The judges were at first selected from the Corinthians, afterwards from the Sicyonians. Pindar, in his Isthmian odes yet extant, has sung the praise of eight victors, mostly Pancratiasts, who gained the prize in wrestling and boxing at the same time.

§ 88. On account of the great estimation in which *Athletics* were held among the Greeks, and their intimate connection with religion and the interests of the state, they deserve a few additional remarks. In the most general sense, this term included intellectual as well as bodily exercises, pursued with earnestness and zeal; but it was commonly used to signify those more frequent and violent bodily exercises, which were so much practiced in Greece, especially at the games already described, and which were viewed as an essential part of education, and constituted a great object of the Gymnastic system. Many of those, who had enjoyed full instruction therein, made these exercises the main business of their life. Such were called ἀθλητάι and ἀγωνιστάι. The teacher of the system or art was called γυμναστής and ξυστάρχης, superintendent of a ξυστός, which was a covered gallery where the exercises were performed in winter, and was so called from the floor being made smooth and level. Although the Athletæ were not strictly in the service of the state, yet they received great honor. Their whole mode of life was conducted with reference to augmenting their bodily strength, and they submitted to many rigid precepts. In most of the exercises they were naked; in casting the quoit and the javelin they wore a light covering. By frequent anointing, rubbing, and bathing, they rendered their bodies more strong and supple. In preparation for a combat, they covered themselves with dust or sand, in order that they might take better hold of each other, and avoid too great perspiration and exhaustion. Generally the ground, or surface of the area, on which they exercised, was wet and slippery. Before being permitted to enter this, they were subjected to an examination and a rigid preparation. For this purpose judges (ἀθλοθέται, ἀγωνοθέται, Ἑλλανοδίκαι) were appointed, whose number was not always the same, who decided concerning the prize, and excited the combatants by animating exhortations. The rewards of the conquerors were the applause and admiration of the people, the public proclamation of

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their names, the laudatory song of the poet, the crown of victory, statues, solemn processions, banquets, and other privileges and advantages.

See *C. F. A. Hockheimer's* Versuch eines Systems der Erziehung der Griechen &c. Dessau 1785. 2 Bde 8. a work very instructive on this topic and on Grecian education generally. Also, *Jahn's* Treatise on Gymnastics. Northampt. 1828. 8. —*Amer. Quart. Rev.* vol. iii. p. 125.—Cf. P. I. § 64.

§ 89. It has been already stated (P. I. § 66), that dramatic representations or *theatrical performances*, among the Greeks, belonged appropriately to religious festivals; and had their origin, in fact, in religious ceremonies (P. II. § 36, 37), particularly in the rites connected with the worship of Bacchus at Athens. Some account of the Greek theatres has also been given (P. I. § 235). Besides what has been said in the sections referred to, a few remarks may be added properly in this place.

The number of *actors* (ὑποκριταί) in the whole of a play was of course various; but no more than three at once appeared on the stage (σκηνῇ) in the part appropriated to speakers (λογεῖον). Although the author of the piece represented was sometimes obliged to be one of the actors, yet those who were actors by profession were, as a class, of low character and loose morals. In order that the voices of the speakers might be aided and the sound spread over the whole of the theatre, artificial helps were employed; among these were the brazen vessels (ἠχεῖα) resembling bells, which were placed in different parts of the structure. In the rude state of the art the features of the actor were concealed or altered by smearing the face with wine-lees, or by some rude disguise. Æschylus (P. II. § 39, 61) introduced the regular mask (προσωπεῖον, *persona*); which, ultimately, was formed of brass or some sonorous metal, or had at least a mouth so prepared as to increase the sound of the voice. There was a vast variety in the form, color and appendages of the masks, so as to represent every age, sex, character and condition; no less than 26 classes of tragic masks are enumerated by Julius Pollux. The tragic mask often had a great elevation of the head and hair (called ὄγκος) to heighten the stature of the actor. For the same purpose, the tragic actor wore a very thick-soled boot (κόθορνος or ἔμβας).—See *Pompeii* (cited P. I. § 226) p. 211.—*Schlegel*, on the Drama. Sect. iii.

§ 90. The *Choir* (χορὸς) was composed of performers wholly distinct from the actors; yet, by its leader, it often took part in the dialogue. We have before alluded to the vast expense of maintaining the Chorus; one great source of this expense was the dresses and decorations, which were of the most splendid kind. See P. II. § 37, and the references there given.

As the theatre was opened at sunrise, or even as soon as day-break, the *spectators* assembled very early in order to secure good seats, which, as the edifices were built at the public expense, were at first free for every person. In consequence of the contest for places, which this occasioned, a law was passed at Athens, under which a fee for admission was demanded. This was fixed, for a time at least, at *two oboli*. But under the influence of Pericles, another law was also enacted requiring the proper magistrate to furnish from the public treasury the amount of this fee to every one, who applied for it that he might attend a dramatic performance. The money thus used was termed θεωρικὰ χρήματα, and the magistrate, Ταμίας τῶν θεωρικῶν. The number of spectators was often very great (P. I. § 235). *Barthelemy* has given a vivid description of their crowding to the theatre (*Anacharsis*, Ch. xi.—Cf. also Ch. lxx).

(2) Civil Affairs.

§ 91. After what has been already said (§ 33, ss) of the original circumstances and constitution of the Greek states, we may confine ourselves now to their characteristics and peculiarities in later times. The account of the various changes of their constitution and the con-

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sequences thereof belongs to history rather than antiquities. The latter, properly considered, will treat chiefly of the civil regulations of the most flourishing republic, Athens, without overlooking those of the other considerable states, especially the Spartans, who were distinguished by many peculiarities from the Athenians, although they had also many points of resemblance.

§ 92. The early political changes at Athens have been mentioned (§ 39). After the kings, whose power was greatly circumscribed by the chiefs of noble families, and of whom Codrus was the seventeenth and last (1068 B. C.), the chief magistrates were the Archons. When these became despotic, Draco (624 B. C.) introduced a code of laws, which soon occasioned new troubles by their severity. Recourse was then had to Solon (594 B. C.), who abolished all the laws of Draco, except the one respecting murder. Solon changed the form of government in many points, diminished very much the authority and power of the Archons, gave the people a share and voice in judicial inquiries, and thus transformed the aristocracy previously existing into a mixed and moderate democracy.

§ 93. Originally the people had been divided into 4 *tribes* (*φυλαί*), and also divided, according to their places of residence, into a number of boroughs or wards (*δῆμοι*). Each tribe likewise was subdivided into three *curiæ* (*φρατρίαι, ἔθνη*) according to their consanguinity, and each of the curiæ into families (*γένη, τριακάδες*). But Solon divided the citizens according to their wealth into 4 classes; 1. *Πεντακοσιομέδιμνοι*, those who gathered from their fields, in moist and dry crops, at least 500 *μέδιμνοι*; 2. *Ἱππεῖς*, those whose grounds yielded 300 *μέδιμνοι*, and who were able to maintain a war horse (*ἵππος πολεμιστήριος*); 3. *Ζευγῖται*, those whose lands produced 200 (or 150) *μέδιμνοι*, and who owned the space of one acre or *ζεῦγος*; 4. *Θῆτες*, those who had any less income. All the citizens were admitted to the assembly of the people (§ 106), but only the first three of the above classes shared in the burdens and expenses of the state, and therefore they alone could receive offices, and from them alone the Senate (*βουλή* § 107) was chosen, which at that time consisted of 400. Solon also advanced the authority of the Areopagus (§ 108), as he gave it jurisdiction over the most criminal cases.

§ 94. Athens remained under these regulations only about 34 years. Then, even before the death of Solon, Pisistratus became sole master of the state, and notwithstanding all opposition, continued such until his death, 528 B. C. His two sons Hippias and Hipparchus suc-

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ceeded him. These were soon stripped of their power, Hipparchus being slain by Harmodius offended on account of his sister (Thuc. L. vi. 544) and aided by his friend Aristogiton, and Hippias being driven into banishment by the people. After this, the constitution received a new form under the influence of Clisthenes.

The number of the tribes (*φυλαὶ*) was now increased to ten. From each of these, 50 senators (*βουλευταὶ*) were yearly elected, so that the Senate consisted of 500. After this the power of the people was still more increased. Aristides effected the abolition of the law of Solon, which excluded from offices the lowest of the 4 classes of citizens. Pericles, with the assistance of Ephialtes, deprived the Areopagus of a great portion of its power; he also occasioned many important changes in the constitution, which were gratifying to the lower classes, and by which the democracy became less guarded and restrained and the way was opened for the ochlocracy, that soon followed.

§ 95. After various changes in the government Athens was taken by Lysander, B. C. 404. The supreme power was then vested in the thirty tyrants, who were, however, deprived of their authority after three years, by Thrasybulus, and banished. In their stead decemviri (*δεκαδ*ε*χοι*) were instituted, who likewise abused their power, and were exiled, after the former democracy was restored. This form was retained unto the death of Alexander the great, when it was overturned by Antipater, and the government vested in a certain number of nobles or chiefs. After the death of Antipater, Cassander committed the republic to a lieutenant, and under Demetrius Poliorcetes it enjoyed again freedom and popular power. With some changes, this state of things continued until the time of Sulla, who in the Mithridatic war conquered Athens and subjected her to the Romans. The final destruction of the city happened towards the end of the 4th century by the hands of Alaric, king of the West-goths.

§ 96. Athens was the most beautiful and splendid city in Greece. Its circuit was about one hundred and seventy-eight stadia. One part of it was the citadel, which lay upon a steep rock; this at first constituted the whole city under the name of Cecropia, and was afterwards termed Acropolis. The most remarkable buildings on the Acropolis were the *Προπύλαια*, *Propylæa*, the *Παρθενών*, or temple of Minerva with the famous statue of this goddess by Phidias, and the joint temple of Neptune Erectheus and Minerva Polias. In the other portion of the city, the temples of Vulcan, Venus Urania, Theseus, Jupiter Olympus, and the Pantheon sacred to all the gods, were among the most remarkable. Of the numerous covered por-

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ticos, the *Pœcile* (P. I. § 74.) was the most renowned, and adorned with the most magnificent paintings and ornaments. The Odeum, built by Pericles and devoted to musical and literary exercises, has been before mentioned (P. I. § 285). The name of Ceramicus was given to two extensive spaces, one within and the other without the city, the former enriched with beautiful edifices, the latter used as a burial ground. There were several market places (*αγοραὶ*), with different names, according to their specific uses. The Gymnasia also, and the Baths, the Stadium ascribed to Herodes Atticus, the Academy, the Cynosarges, the Hippodrome and the Theatres, belong to the remarkable and interesting works, which adorned the city of Athens. The three harbors, Piræus, Munychia, and Phalerum, should likewise be mentioned here.

Some further account of the buildings and monuments of the city of Athens will be found in the portion of this work, which gives an Epitome of Classical Geography.

§ 97. The inhabitants of Athens and of the whole of Attica were either *πολῖται, free citizens, μέτοικοι, free commoners, resident aliens or sojourners*, or *δοῦλοι, slaves*. The first class was the most respectable, the last the most numerous. The number of resident foreigners, however, was not insignificant. The right of citizenship was, in the flourishing times of the republic, a high privilege, which was conferred only upon men of honorable descent and distinguished merit, and upon such not without difficulty, since the agreement of six thousand citizens was first requisite. Free born Athenians were those whose parents were born at Athens, or at least one of whose parents was born there; and those of the latter class held a lower rank, and privileges in some respects, less than the former.

By Cecrops the Athenians were divided into four tribes (§ 93), viz. (1) *Κεκροπὶς*, from his own name, (2) *Ἀντόχθων*, (3) *Ακταία*, (4) *Παραλία*. To each of these tribes belonged several districts, boroughs or wards (*δῆμοι*), of which there were at length 174 in Attica, and which differed from each other in various points of manners and customs. The names of the tribes were afterwards changed and the number increased to ten (§ 94), finally to twelve. The number of citizens, *πολῖται*, in the time of Pericles amounted to 14,040, and in the time of Demetrius Phalereus, according to a census taken by his direction, B. C. 309, the number was 21,000.

§ 98. The *μέτοικοι* were those foreigners, or persons not natives of Attica, who became residents in the city or territory. They took no part in the government, being admitted neither to the assem-

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blies of the people nor to public offices, but were subject to all the laws and usages of the land. They were obliged to select from the free citizens a patron or guardian (*προστάτης*), in whose name they could manage business and maintain actions in the civil courts, and to whom they must tender certain services. Certain services to the state were also required of them, besides which an annual tribute (*μετοίκιον*) was exacted, ten or twelve drachms for each man, and six for each woman without sons, mothers with sons that paid being free from the tax. Sometimes exemption from taxation (*ἀτέλεια*) was conferred upon individuals as a reward for meritorious services. Demetrius found, by his census, 10,000 of the class of foreign residents.

The term *ξένοι* was applied to foreigners remaining in the city or country for a short time only; it was also applied reciprocally to persons who were mutually pledged, by former acquaintance, or in any other way, to treat each other with hospitality.—If a *metic* neglected to pay the imposed tax, he was liable to be sold for a slave. Diogenes Laertius was actually sold, because he had not the means of paying it; but was redeemed by Demetrius.

§ 99. The slaves (*δοῦλοι*) were of different sorts, those belonging to the public (*δοῦλοι δημόσιοι*), and those belonging to private citizens (*οἰκέται*). The latter were completely in the power of the master and were often treated with very great severity. Yet they sometimes purchased freedom by their own earnings, or received it by gift as a reward for merit. Public slaves also were often set at liberty, when they had rendered the state some valuable service. Freedmen very seldom, if ever, obtained the rights of citizens, and were still termed *δοῦλοι*. In general, the condition of the slaves in Attica, abject and miserable as it was, appears to have been in some respects less so, than in other states of Greece, especially in Lacedæmon. The slaves of Attica amounted to 400,000 in the time of Demetrius.

At Athens slaves were not allowed to imitate freemen in the fashion of their dress or the cut of their hair; their coats must be with one sleeve only (*ἑτερομάσχαλοι*) and the hair cut in the servile form [*ὀρθὴ ἀνδραποδώδης*]. They could not properly bear the names of Athenian citizens, but must be called by some foreign or low name. They were allowed to bear arms only in extreme cases. The punishments inflicted were severe; for common offences they were whipped (*μαστιγιάω*); for theft or running away they were bound to a wheel and beaten (*ἐπὶ τροχοῦ*); for some crimes they were sentenced to grind in the mills (*μύλωνες*); sometimes they received, upon their forehead or some other part, the brand with hot iron (*στίγμα*). In giving testimony in court they were also subject to torture (*βάσανος*).—Yet at Athens the slaves could bring civil actions against their masters and others for violation of chastity and for unlawful severity (*ὕβρεως δίκη* and *ἀικίας δίκη*). When greatly oppressed, they could also flee to the temple of Theseus, from which it was held as sacrilege to force them.

Slaves carried on the whole business of the Athenians; even the poorer citizens depended on them. There was a sale of slaves on the first day of every month by merchants (*ανδραποδοκάπηλοι*); usually announced by a crier standing on what was called the vender's stone (*πρατὴρ λίθος*). The price varied according to their abilities. Many were skillful in the elegant arts, and versed in letters; while others were only qualified to toil in the mines.—See *Reitemeier*, Geschichte und Zustand der Sclaverey &c. [History of Slavery and Villanage in Greece] Berl. 1789.—*Bibl. Repos. and Quart. Observ.* No. xvii. p. 138.

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§ 100. The magistrates at Athens were divided, in reference to the mode of their appointment to office, into three classes, the *χειροτονητοί*, the *κληρωτοί* and the *αἱρετοί*. The first named were chosen by the whole people by raising the hand; the second were appointed by lot by the Thesmothetæ in the temple of Theseus; and the last were chosen by particular portions of the people, by the tribes and the the districts from among their own number.—The magistrates were required, on the expiration of their offices, to render an account of their administration to a tribunal, which was constituted by ten accountants (*λογισταί*) and ten directors or judges (*ἔυθυνοι*, called also *ἐξεταστα*ί).—The most important magistrates were the Archons (*ἄρχοντες*). There were usually nine Archons, chosen by lot (*κληρωτοί*), but subjected to an examination as to their qualifications, before they were admitted to take the oath and enter their office.

The examination of the Archons was two-fold; one in the senate called *Ἀνάκρισις*, the other in the forum, called *Δοκιμασία*, before the *Heliastæ* (*ἡλιασταί* § 110). Among the points of examination were, whether their ancestors for three generations had been Athenian citizens, whether they had a competent estate, and whether they were free from bodily defects (*ἀφελεῖς*).

In choosing the Archons and other magistrates by lot, the ordinary method was to put the names of the candidates, inscribed on brazen tablets (*πινάκια*), into an urn with black and white beans (*κύαμοι*); and those whose tablets were drawn out with white beans were elected.

§ 101. The first of the nine in rank was styled Archon by way of eminence, *ὁ Ἄρχων*; sometimes *Ἄρχων ἐπώνυμος*, because the year was named from him. He attended to the domestic affairs of citizens, decided differences which arose between relatives, had the care of widows, appointed guardians, and took the oversight of certain festivals and solemnities, and also of theatres.—The second was called king, or archon king, *ἄρχων βασιλεύς*. To him were assigned certain duties pertaining to religious worship, which were originally performed by kings exclusively; he was, in general, overseer of religious affairs. The third, named Polemarch, *πολέμαρχος*, attended to the domestic affairs of strangers and sojourners, performing the same duties in reference to them, which the first archon did for the citizens. In the time of the Persian war, he had an important share in managing military affairs.—The six remaining archons were called Thesmothetæ (*θεσμοθέται*), and were chiefly occupied with legislative affairs; they also took cognizance of such judicial matters as did not fall under other jurisdiction.

The three principal Archons usually selected each two assistants, called *πάρεδροι*, *assessors*, who sat on the bench with the Archons, having been subjected to the same examinations with other magistrates, and being required to render in the same way an account (*εὐθύνη*) of their office.

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§ 102. Another magistracy at Athens, was that of *the Eleven*, οἱ Ἕνδεκα, ten of whom were taken one from each of the ten tribes, and the other was their secretary (γραμματεύς). They were properly overseers of the prisons, and directed in the execution of capital punishments. In later times they were also called νομοφύλακες. —These were different from the *Phylarchi* (φύλαρχοι), who were originally the inspectors of the ten tribes, and afterwards commanders in war. The *Demarchi* (δήμαρχοι) performed similar duties in relation to the districts (δῆμοι).—The Ληξίαρχοι had the care of the public register (λεύκωμα), and made scrutiny in the assemblies, and collected fines of those not present. They were six in number; but were aided by the Τοξόται, who were a sort of bailiffs or deputy sheriffs, to the amount of 1000.—The Νομοθέται were also 1000 in number, and were charged with the examination of past laws to see if any were injurious or useless, and with some minor matters of police.

Besides the magistrates above named there were many others connected with the treasury, the senate and assembly of the people, and the courts of justice; the most important of them will be noticed in connection with those topics. There were also various other public fnnctionaries, who were not strictly speaking magistrates, but ought perhaps some of them to be named here.

The Ῥήτορες, *orators*, were ten in number, appointed by lot to plead public causes in the senate and assembly; they were sometimes called συνήγοροι, and were a different body from the σύνδικοι, who were appointed by the people.

The Πρεσβεῖς, *ambassadors*, were chosen usually by the people, sometimes by the senate, to treat with foreign states. When sent with full power, they were called Πρεσβεῖς αὐτοκράτορες; generally their power was limited (§ 143). They were usually attended by *heralds* (κήρυκες); this name, however, was sometimes given to the persons sent on an embassy. We may also mention the *notaries*, γραμματεῖς; besides the great number employed by the various magistrates, there were *three* publicly chosen; one by the assembly of the people, to recite before them; and two by the senate, one to keep the *laws*, and the other the *records* in general. The office was not at Athens very honorable, and was sometimes held by well educated slaves, called Δημόσιοι.

§ 103. The *ordinary* revenues were of four sorts; (1) Τέλη, *rents* from public domains and other public property, and duties paid on articles of commerce and on certain pursuits and persons; (2) Φόροι, *tributes*, or annual payments exacted from allied or subjected cities and states; (3) Τιμήματα, *fines*, which all went to the public treasury, except the tenth part devoted to the service of Minerva, and one fifteenth appropriated for the other gods and the heroes, that were patrons of the city; (4) Λειτουργίαι ἐγκύκλιοι, *periodical liturgies* or services, in which individuals were required, for a time, to perform certain duties or maintain certain public establishments at their own expense.—Besides the ordinary, the necessities of the state sometimes required an *extraordinary* revenue; and then special taxes (εἰσφοραί) laid upon citizens and residents formed an important resource.

On the whole subject of the Athenian revenues and expenditures, see *Aug.*

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Bœckh's Staatshaushaltung der Athener. Mit 21 Inschriften. Berl. 1817. 2 vols. 8. *Same*, Eng. Transl. Public Economy of Athens.—Cf. *Bancroft's* Heeren, Ch. x.—*Mitford*, Ch. xxi. Sect. 1.

Under *Τιμήματα* or fines, must be included the fees or deposits (*πρυτανεῖα*), which were demanded of both parties before beginning a suit in court; these deposits were large in proportion to the sum brought into question by the trial. To the same head must be referred also the proceeds of confiscated property (*δημιόπρατα*).

Under the Liturgies (*λειτουργίαι*) were included chiefly three, *χορηγία*, *γυμνασιαρχία*, and *ἑστίασις*. Those, who rendered the first named service, (*χορηγοί*) were required to pay the expenses of the whole chorus employed at the public festivals and theatrical exhibitions (§ 90). Those, to whom the second was assigned, were obliged to furnish the oil and various necessaries for the wrestlers and other combatants in the public games. In the third service mentioned, certain persons (*ἑστιάτορες τῶν φυλῶν*) provided entertainment or banquets, on the public festivals, for a whole tribe.

These services were always assigned to the most wealthy citizens. In the time of Demosthenes there was the following system: each of the ten tribes pointed out 120 of the wealthiest citizens belonging to it; the 1200 thus selected were divided into two portions according to their wealth, the *πάνυ πλούσιοι* and the *ἧττον πλούσιοι*; these two parts were each formed in 10 classes or companies called *συμμορίαι*; from the 10 *συμμορίαι* of the more wealthy, 300 of the wealthiest men were selected, who were required to furnish the republic with the necessary supplies of money and with the rest of the 1200 to perform all extraordinary duties in rotation. If any one of the 300 could name a person more wealthy than himself, he was excused. The residents (*μέτοικοι*) sometimes performed these services.

Besides the ordinary *λειτουργίαι* above mentioned, there were some *extraordinary*, particularly *two* in a time of war, *τριηραρχία* and *εἰσφορά*. The *τριήραρχοι* were obliged to provide necessaries for the fleet and building of ships. The *εἰσφέροντες* were required to contribute money according to their ability for different purposes.

The manner, in which they performed such of these services as were assigned to them, and the degree of expense and splendor to which they went, became sometimes a subject of emulation among the rich and ambitious Athenians.

§ 104. The legislative control of the financial concerns belonged to the people, and their administration and management to the senate. But a particular officer was at the head of the treasury, called *ταμίας τῆς κοινῆς προσόδου*, because he had charge of the public revenue, and also *ταμίας τῆς διοικήσεως*, as having charge likewise of the public expenditures. He was chosen by the people (*χειροτονία*) for four years. There were many subordinate officers in the department of finance. One class consisted of such as attended to the collecting of the revenue, and to the previous arrangements. To this class belonged the *πωλῆται*, ten in number, one from each tribe, having the care of of whatever the state sold or leased; the *πράκτορες*, who received all fines imposed; the *ἐπιγραφεῖς*, who assessed the imposts and tributes; the *διαγραφεῖς*, who enrolled the names of families and individuals, and assessed to them their part in raising an extraordinary revenue; the *ἐκλογεῖς*, who collected the taxes, duties, rents &c. *Τελῶναι* were, properly, not officers, but such persons as took leases of public lands or other public property, and paid the rent to the officers.—A second class consisted of such officers as kept the monies collected, and distributed them for public uses. Of this class were the *ἀποδέκται*, ten

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in number, chosen by lot; and the *ταμίαι τῶν ἱερῶν χρημάτων*, who had the care of the treasures in the temples (§ 28).—Such officers as were employed in keeping or examining the multifarious accounts of the department may be considered as a third class, including the *γραμματεῖς*, *clerks*, and *ὑπογραμματεῖς*, *under-clerks*, and the *ἀντιγραφεῖς*, *checking-clerks* or *auditors*. Among the latter may be named particularly the *ἀντιγραφεὺς τῆς διοικήσεως*, controller of the expenditure.

Some of the causes of expenditure from the public treasury should be noted here. The public edifices and other works were built only at a very great expense, and could be preserved in order only at a great annual cost. Pericles expended many thousands of talents upon works of architecture in Athens.——The festivals were another source of expense; when we consider their number, and think of the cost of the sacrifical victims and offerings, the banquets, the processions (*πομπαί*), the theatrical, musical and gymnastic entertainments, and the rich prizes sometimes bestowed, it is obvious that immense sums must have been expended in maintaining them.—Much was expended also in distributions or donations to the populace (*διανομαί*, *διαδόσεις*); the most important expenditure in this way was by the *διωβολία*, or distribution of the oboli to each poor citizen as *theoric* money (*θεωρικά*, § 90).—Means of support for poor and disabled citizens (*ἀδύνατοι*), and also for children whose fathers had fallen in battle, were likewise furnished from the public treasury, and formed another item of expense.—In addition to these, we must mention the expenses of the government, including the salaries of all the various magistrates and officers of different grades, and the wages of the senators (*μισθὸς βουλευτικὸς*), and of those who attended the assembly (*μισθὸς ἐκκλησιαστικὸς*.—The support of the army and navy required also large sums of money even in time of peace. In time of war, the expenses, not only of this class but of many others also, must have been greatly increased.

It may be impossible to form any satisfactory estimate of the amount of these various expenditures. The comparative value of the precious metals in ancient and modern times must not be overlooked here, as they were, at least, three times as valuable then as now.

§ 105. Among the public assemblies of the Greeks, which took into consideration the affairs of the whole state, the council of the Amphictyons (*σύνοδος Ἀμφικτύονων*, *Ἀμφικτυονία*) is especially worthy of notice. According to common opinion, it was first instituted by Amphictyon son of Deucalion; according to some, by Acrisius, king of Argos. The twelve people or states united in this council (*τὸ τῶν Ἑλλήνων συνέδριον*) used to meet by their delegates, two from each city ordinarily, at Thermopylæ; from this circumstance the delegates were called *Πυλαγόραι*, and the council itself *Πυλαία*. Sometimes they met at Delphi. They assembled only twice a year, in spring and autumn, unless on some extraordinary occasion. The design of the council was to adjust and settle public national disputes or difficulties, and the delegates had full power to make salutary changes and regulations. Some very important disputes, as e. g. between the Platæans and Lacedæmonians, and between the Thebans and Thessalians, were terminated by this diet, which was continued to some time in the first century after Christ.

See *Fr. Wilh. Tittmann*, Ueber den Bund der Amphictyonen. Berl. 1812. 8.—*Mitford*, Ch. iii. Sect. 3.

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§ 106. Assemblies of the people (ἐκκλησίαι) were very frequent at Athens, and had an important influence. In these the acts of the senate were canvassed, laws were proposed and approved or rejected, magistrates appointed, war declared, and the like. The place where they met was either the market-place (ἀγορά), or a broad space near the mountain called the *Pnyx* (Πνύξ), or the theatre of Bacchus. The ordinary assemblies (ἐκκλησίαι κυρίαι) were held monthly on established days; the extraordinary (ἐκκλησίαι σύγκλητοι) were called on pressing and important emergencies.

These meetings were managed and conducted by the Πρυτάνεις, the Πρόεδροι, and the Ἐπιστάτης. Before entering upon business a sacrifice, usually of a young pig, was offered. Then, the herald ordered silence, offered a prayer to the gods, and stated, on the direction of the Πρόεδροι, the subject to be discussed by the assembly, and those above fifty years of age were first invited to speak; after which any one above thirty, of fair character, had the liberty. Whatever came before the assembly had already been discussed in the senate, whose decision upon it (προβούλευμα, ψήφισμα τῆς βουλῆς) received its full legality only by the vote of the assembly, and was then called emphatically a decree, ψήφισμα. Often, however, a decision of the senate without the confirmation of the assembly was in force for a year; at least it was so in those cases, in which, in order to avoid too frequent meetings, the people had granted an independent validity.

The people voted by stretching forth their hands (χειροτονία), and sometimes by a mode of balloting in which beans (κύαμοι) and stones (ψῆφοι) were cast into vessels prepared for the purpose (κάδοι).—When the business was completed, the Πρυτάνεις dismissed the assembly.——*G. F. Schæmann*, De Comitiis Atheniensium lib. III. Gryphisw. 1819. 8.

§ 107. The Senate, or higher council (ἡ ἄνω βουλή) consisted, according to the arrangements of Clisthenes, of 500; and was therefore styled the senate or council of the 500 (ἡ βουλὴ τῶν πεντακοσίων). In earlier times it consisted of 400, and in later, of 600 members. The 500 were chosen annually by lot, 50 from a tribe, which furnished a ready division of the senate into ten equal parts. Each of these divisions, containing 50 members, took charge of the public business for 35 or 36 days, in an order of rotation decided by lot; and the members of the division having this charge at any period were called Πρυτάνεις for the time, and the period itself was called Πρυτανεία. The 50 Πρυτάνεις were subdivided into 5 portions of 10 members. These portions attended to their business in rotation, each for a period of 7 days, and the members were called Πρόεδροι for that time, the name being taken from their sitting in the senate as presiding officers.

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From the *Πρόεδροι* was elected the *Ἐπιστάτης*, who was at their head, and of course at the head of the senate, but held the place only for a single day.

It was the business of the *Πρυτάνεις* to assemble the senate, and propose the subjects of deliberation. They also conducted the meetings of the people, in which, however, they only presided in connection with 9 *Πρόεδροι*, who were chosen out of the other divisions of the senate and had an *Ἐπιστάτης* at their head. The *Πρυτάνεις* had a common hall, where they passed most of their time daily, called the *Prytaneum* (*Πρυτανεῖον*), near the senate-house (*βουλεῖον*). The senate assembled every day, excepting festivals. The members expressed their opinions standing, after which the votes were taken. They received a drachma (*δραχμή*) per day for every day's attendance. The power of the senate was very great.

The senators were all required to take what was called the senatorial oath (*τὸν βουλευτικὸν ὅρκον*) to do nothing contrary to the laws. In voting, they cast each a black or white bean into the box or chest for the purpose; if the number of white exceeded that of the black, the decree or resolution was affirmed; otherwise rejected.

§ 108. No court of justice in Greece was more celebrated than the *Areopagus* at Athens. Its name, *Ἀρειόπαγος*, signifies *hill of Mars*, and was derived from the circumstance, that the court was held on a hill so called, near the citadel. Others derive the name from the tradition, that the god Mars was the first criminal tried before this tribunal. The time of its establishment is uncertain, but was very early, before the age of Solon, who did not institute it, but enlarged its jurisdiction and power. The members of this body (*Ἀρειοπαγῖται*) were originally the most upright and judicious citizens of every condition, but after the modifications made by Solon, only such as had been elected Archons. Their office was held for life. All high crimes, as theft, robbery, assassination, poisoning, arson, and offences against religion, came before this court, which inflicted in such cases death or fines. At first, its sittings were only on the last three days of each month; but afterwards they were more frequent and, at last, daily; they were always in the open air, and at night. The sitting was opened with a sacrifice, upon which both the accuser and the accused took an oath with direful imprecations. Then, either personally or by attorneys, they urged their cause; but no ornaments of rhetoric, no attempts to move the passions, were ever allowed. After this, the judges gave their decision by means of white or black stones. As the court always sat in the dark, the white pebbles were distinguished by holes bored in them. Two urns were used, one of wood to receive the white stones,

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which were votes to acquit the defendant, and one of brass to receive the black, which on the other hand were votes for his condemnation. The sentence was immediately put into execution. In early times the dignity and purity of this tribunal stood very high; but afterwards its character fell in the general corruption of morals.

In their oath (*διωμοσία*) the plaintiff and defendant swore by the furies (*σεμναὶ θεαί*). In the trial they were placed upon what were called the *silver stones* (*ἀργυροῦς λιθοῦς*), the plaintiff on that of *Injury* (*ὕβρις*), and the defendant on that of *Impudence* (*ἀναίδεια*), or of *Innocence* (*ἀναιτία*).—The brazen urn stood in front of the other, and was called *ὁ ἔμπροσθεν*; also *ὁ κύριος*, because votes cast into it declared the accusation *valid*; and *ὁ θανάτου*, as it decreed death. The wooden was termed *ὁ ὄπισω*, *ὁ ἄκυρος*, or *ὁ ἄλιον*.—Respecting the pebbles, cf. *Anthon's* Note to Potter, p. 71.

On the Areopagus and the other courts of Athens, see *A. W. Heffter*, Die Athenæische Gerichtsverfassung. Cœln 1822. 8.—*M. H. E. Meier* und *G. F. Schömann*, Der Attische Process. Vier Buecher. Halle, 1824. 8.

§ 109. The *Ἐφέται* were also persons of distinguished merit, who constituted the court called *Ἐπὶ Παλλαδίῳ*, from the statue of Minerva (said by some to have been brought from Troy) in the temple, where it was held. Its origin is ascribed to Demophoon, a son of Theseus, and by others to Draco, who if he did not first institute it, certainly modified it anew. The judges were *fifty-one*, selected from noble families, five from each tribe, and one appointed by lot, all over fifty years of age. Solon confirmed the powers of this court; but referred to the Areopagus all the more important questions, leaving to the *Ἐφέται* jurisdiction only over homicide, injuries followed by death, and the like.

There were three other less important courts belonging to the class which had cognizance of *actions concerning blood* (*ἐπὶ τῶν φονικῶν*). —The court *Ἐπὶ Δελφινίῳ* was held in the temple of Apollo Delphinius, and took cognizance of cases where the defendants confessed the fact but pleaded some justification. The court *Ἐν Πρυτανείῳ* was held at the Prytaneum (§ 107) and investigated cases of deaths by accidents, unknown agents, or persons that had escaped.—The court *Ἐν Φρεαττοῖ* was held upon the sea-shore in the Piræus, and heard the causes of such criminals as had fled out of their own country.— In all these courts the *Ἐφέται* presided and pronounced the sentence.

§ 110. Besides the courts already described, there was another class having jurisdiction only in *civil cases* (*ἐπὶ τῶν δημοτικῶν*), of which there were six. The most important was the *Ἡλιαία*. Its name was either from *ἁλία*, *multitude*, on account of the throng attending it, or from *ἥλιος*, *sun*, on account of its being held in the open air. The number of its judges (*ἡλιασταὶ δικασταὶ*) was not always the same; the whole number amounted to 6000, who were chosen for one

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year by lot; out of these were taken the number requisite in each particular trial or action. The least number that sat was 50; sometimes the whole 6000 were assembled; the more usual number was 200 or 500. It was the province of the *Θεσμοθέται* (§ 101) to introduce the action into court (*εἰσάγειν δίκην εἰς το δικαστήριον*), and full power was given by them to the judges to investigate and decide the case. When the accused did not deny the jurisdiction (*παραγραφή*) or request a delay (*ὑπομοσία*), both he and the accuser were put under oath. Then the parties deposited a sum of money as security (*πρυτανεῖα*), and proceeded to bring forward the cause. In doing this they were limited to a definite time, measured by a water-clock (*κλεψύδρα*). The decision was given in the same way as in the Areopagus (§ 108); and the defendant, in case of a sentence of death, was given over to the *Ἕνδεκα* (§ 102), and in case of a fine, to the *Πράκτορες* or *Ἐκλογεῖς* (§ 104). If he could not pay the fine, he was cast into prison, and if he died in confinement not only the disgrace, but the punishment also, fell upon his son.

The bailiff or deputy employed to summon (*προσκαλεῖσθαι*) the defendant before the Thesmosthetæ or witnesses before the court was termed *κλήτωρ*; the oath of the plaintiff before the opening of the trial was called *προωμοσία*, that of the defendant, *ἀντωμοσία*; a name for both was *διωμοσία*. Door-keepers (*κιγκλίδες*) were appointed by a magistrate to guard the court from a crowd. The amount of the security-money was, as has been hinted (§ 103), in proportion to the amount at stake in the action. In trivial cases it was a drachm and called *παραστάσις*; the deposite made by one, who sued for goods confiscated by the state, or for inheritances of a certain kind, was termed *παρακαταβολή*. If the plaintiff (*διώκων*) failed of proving the indictment (*αἰτία*) against the defendant (*φεύγων*), he paid a fine, called *ἐπωβελία*. While the action (*δίωξις*) was proceeding or was in suspense, a notice of it, inscribed on a brazen tablet, was hung up (*ἐκκεῖσθαι*) in one of the most public places of the city. The witnesses (*μαρτύρες*) were all put under a solemn oath, which they took together at the altar erected in the court-room. Their testimony was called for by the advocates (*συνήγοροι*) as they wanted it in proceeding with their pleas.—See *Sir Wm. Jones'* Preface to Isæus [Cf. P. II. § 104, 2].

The office of the judges, *δικασταί*, resembled that of our jurymen; they were usually paid three oboli a day. The number of prosecutions and trials was very great. There were many in Athens, who seem to have made it their business to discover grounds of accusation against the wealthy. These men gained the name of *συκοφάνται*, a term which was first applied to such as prosecuted persons that exported figs (*ἀπὸ τοῦ σῦκα φαίνειν*), a law prohibiting such exportation having been enacted at a time when there was a great scarcity of the fruit. Cf. *Milford*, Ch. xxxi. Sect. 1.

The judicial process was substantially the same in the various courts.—The other civil courts besides the *Heliæa*, were those called *Παράβυστον*, *Τρίγωνον*, *Τὸ Καινὸν*, *Τὸ ἐπὶ Δύκου*, and *Τὸ Μητρῷον*.

§ 111. In addition to the ten public courts, there was also a judicial body, called *οἱ τεσσαράκοντα*, consisting of 40 persons chosen by lot, who held their courts successively in the several districts of Attica, having cognizance of cases where the sum or value at stake did not exceed 10 drachmas. There was likewise a body of *arbitrators*, *Δι-*

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αιτηταὶ, consisting of 440 aged men, 44 from each tribe, holding office for a year, and authorized to settle minor controversies within their respective tribes, but subject to appeal. These were called κληρωτοί, being chosen by lot. Disputing parties were allowed to choose arbitrators for themselves; these were called διαλλακτήριοι or κατ' ἐπιτροπὴν Διαιτηταὶ. Minor causes could not be entered in the superior courts, until they had been heard before some court of arbitrators.

On the Διαιτηταὶ, see *M. H. Hudwalcker*, Ueber der œffentlichen und Privat-Schiedsrichter Diæteten in Athen, und den Process von demselben. Jena, 1812.—The number is stated by some at 40, and 4 from each tribe, by a different reading of the passage in Ulpian upon Demosthenes. *Class. Jour.* xxxix. 350.

§ 112. *Actions* or *suits* were divided into two classes, public (δίκαι δημόσιαι, κατηγορίαι), such as concerned the whole state, and *private* (δίκαι ἴδιαι, and δίκαι simply), which concerned only individuals. Of the former class were the following: Γραφή, an action for the highest crimes, as e. g. *murder* (φόνος), *poison* (φάρμακον), *arson* (πυρκαιὰ), *sacrilege* (ἱεροσυλία), and many others esteemed less heinous; Φάσις, an action for the crime of embezzling or squandering in some way public property; Ἔνδειξις, an action against persons usurping prerogatives not belonging to them, or refusing trial although confessing guilt; Ἀπαγωγή, an action against a criminal taken in the act; Ἐφήγησις, against a criminal found in concealment and there visited by a magistrate; Ἀνδροληψία, against such as concealed a murderer, which allowed the relatives of the murdered person to seize three persons connected with the concealing party and retain them until further satisfaction; Εἰσαγγελία, an action for a public offence against the state, or for a breach of trust, or against the Διαιτηταὶ when one was dissatisfied with their decisions. —Actions belonging to the class called *private* were far more numerous, and were named according to their various occasions.

Some of the *public* actions included under the general denomination of γραφή and not named above, were the following: τραῦμα ἐκ προνοίας, a wound given by design; βουλεύσεις, conspiracy; ἀσέβεια, impiety; προδοσία, treachery; desertion, whether from the army, λειποστρατίου, or the fleet, λειποναυτίου, or from a particular station, λειποτάξιον; frivolous prosecution, συκοφαντία; bribery both against the giver, δεκασμὸς, and against the the receiver, δωροδοκία.
Some of the *private* actions or suits were the following: κακηγορίας δίκη, an action of slander; χρέους δίκη, an action for usury; αἰκίας δίκη, an action of battery; βλάβης, of trespass; κλοπῆς, of theft; ψευδομαρτυρίου for perjury.

§ 113. The kinds of *punishment* were various according to the nature and degree of the offence, for which they were inflicted. Of those *not capital*, the following were the principal: (1) Τιμήματα, pecuniary *fine*, called also Ζημία; this was sometimes aggravated by corporeal punishment: (2) Ἀτιμία, *disgrace*, which was of three

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kinds; first, the loss of some privilege but not of possessions, second, the loss of the rights of a citizen with confiscation of property, third, the loss of all privileges civil and sacred both by the criminal himself and his whole posterity forever: (3) *Δουλεία, slavery*; this however, by Solon's laws, could be inflicted only on freedmen, sojourners, and such as had been disgraced (*ἄτιμοι*): (4) *Στίγματα, brand-marks*, by a hot iron on the forehead or hands, inflicted chiefly on run-away slaves or freedmen: (5) *Στήλη*, in which the name of the offender and his crime were inscribed on a *pillar* exposed to public view; (6) *Δεσμὸς, bonds*; of which there were several kinds, as the *κύφων* (also *κλοιὸς*), a wooden *collar*, which bent down the head and neck; the *χοῖνιξ*, a kind of stocks, in which the feet or legs were made fast; the *σανίς*, a piece of wood to which the offender was bound as to a pillory; and the *τροχὸς*, a sort of *wheel*, applied to slaves, who were bound to it and tortured: (7) *Φυγή, ἀειφυγία, banishment*, with confiscation of goods.

§ 114. The *Ostracism*, *ὀστρακισμὸς*, was not, properly speaking, a judicial punishment. It was a banishment for ten years, of such persons as were thought to be dangerous to the state. The votes were given by shells, *ὄστρακα*; each man marked upon his *ὄστρακον* the name of the person he would banish; if the same name was upon the majority of 6000 shells, the person was sentenced to banishment. The most upright and most distinguished citizens fell under this sentence; and the Athenians finally abolished it, as the Syracusans did a similar custom among them. The Syracusan punishment was called *Πεταλισμὸς*, because the names were written on leaves, *πέταλα*.

The ostracism is said by some to have been instituted by Hippias, son of Hipparchus; others say by Clisthenes B. C. about 510, who was first banished by it. It continued about 100 years; it was abolished B. C. about 412, and because it was then degraded by being employed on a very contemptible person by the name of Hyperbolus. Among the illustrious Athenians, who were driven from the city by this pernicious custom, were Themistocles, Thucydides, Cimon and Aristides.

§ 115. The *punishment* of *death*, *Θάνατος*, was inflicted in several modes; as by the *sword*, *Ξίφος*, beheading; by the *rope*, *Βρόχος*, strangling or hanging; by *poison*, *Φάρμακον*, drinking hemlock (*κώνειον*) usually; by the *precipice*, *Κρημνὸς*, casting from a rock or height; by the *Καταποντισμὸς, drowning*.

Other modes of inflicting death were, by the *Σταυρὸς, crucifying*, a mode used by the Greeks less frequently than by the Romans; by the *cudgels*, *Τύμπανα*, beating in which the malefactor was hung on a pole; by throwing into a *pit*, *Βάραθρον*, which was a noisome hole with sharp spikes at the top and bottom (called also *Ὄρυγμα*); by *stoning*, *Λιθοβολία*; and by *burning*, *Πῦρ*.

§ 116. Public *rewards* and honors were awarded to meritorious

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persons. Among these, were the following; (1) *Προεδρία*, the front or *first seat*, in the the theatres, at the festivals, and on all public occasions; (2) *Εἰκών*, a *statue*, erected in a public place; (3) *Στέφανοι*, *crowns*, conferred by the senate, or the people, or by particular tribes and boroughs upon their own members; these were most frequently a reward for valor and military skill; (4) *Ἀτέλεια*, *exemption from taxes*, which was of various degrees, but seldom extended to the contributions required for war and for the navy; (5) *Σίτησις ἐν Πρυτανείῳ*, *entertainment in* the common hall, called *Prytaneum;* originally limited to a single day, but afterwards daily and permanent in the case of some (*ἀείσιτοι*); it was an honor bestowed on the most worthy men, sometimes upon whole families, and was viewed as a high distinction. After the death of such as had received special honors, their children and descendants enjoyed in some measure the benefit of the same. These honors were obtained with difficulty in the better times of the republic, but became quite common afterwards, and lost their salutary influence in a state of corrupted manners.

§ 117. No people of antiquity was so much celebrated for the wisdom of their *laws* as the Greeks. The first legislation in Greece is ascribed to Ceres and Triptolemus (P. III. § 61). Afterwards, Theseus, Draco, Solon, Clisthenes and Demetrius Phalereus, were the most distinguished authors of the laws adopted by the Athenians. The number of the Attic laws was constantly increased with the changing circumstances of the state. It was commonly the province of the *Πρυτάνεις* to propose laws. A proposal adopted in the assembly was called either a *decree*, *ψήφισμα*, when it had only some specific application, or a *law*, *νόμος*, when its obligation was universal and unchanging. An ordinance of Solon required an annual revision of the laws to ascertain what alterations or additions might be necessary. His own laws were inscribed on tablets of wood (Cf. P. I. § 53.)

If one wished to introduce a law, he named it to the *Πρυτάνεις*, who brought it before the senate; if the senate approved, it was called a *Προβούλευμα*; it was written by the *Πρυτάνεις* upon a tablet, which was fixed up publicly at the statues of the *Επώνυμοι*, some days before the meeting of the assembly; from this circumstance, it was also called *πρόγραμμα*.

It will not comport with the limits of this sketch to detail particular Athenian laws.—These may be found, in *Sam. Petiti* ad leges Atticas Commentar. (Cf. P. II. § 55.3), and in *Jurisprudentia Romana et Attica.* T. iii.—Comp. *Jo. Meursii* Themis Attica. L. B. 1624. 4.—See also *Potter's* Archæologia Græca, B. i. ch. 26. —The most remarkable laws of the Greeks generally are exhibited by *Kœpke* in *Nitsch's* Beschreibung des hæuslichen &c. Zustandes der Griechen, Th. 4.

§ 118. Next to Athens, Lacedæmon was the most flourishing of the Grecian states, and its most remarkable antiquities should be briefly noticed (§ 40). The province, in which this city lay, bore the

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same name, but was called also Lelegia, Œbalia, Laconia, or Laconica, and was the largest part of the Peloponnesus. The city of Lacedæmon or Sparta was situated in an unbroken plain, on the river Eurotas, and was in early times, according to the direction of Lycurgus, without walls. Its soil was fertile, and its internal plan and its edifices such as to be respectable, although they did not give a just idea of the power and resources of the state.

On the civil constitution of this state, we may refer to *I. K. F. Manso's* Sparta, ein Versuch zur Aufklærung der Geschichte und Verfassung dieses Staats. Leipz. 1800-1805. 3 vols. 8.—*Nitsch's* und *Hæpfner's* Beschreibung des Zustandes der Griechen.—*Mueller's* Hist. and Antiquities of the Doric Race. Transl. by *Tufnell and Lewis*. Oxf. 1830. 2 vols. 8.—*W. Drummond*, Review of the Governments of Sparta and Athens.

§ 119. In Lacedæmon the citizens were of two kinds, such as had received the rights of citizenship by inheritance from their parents, and such as had acquired them personally. They were together divided into 6 tribes, of which that of the Heraclidæ was the first. Each of these was again sub-divided into five classes, called ὠβαὶ, making 30 in all. The presidents or leaders of these were called Γερόντες.

The first class of citizens, being of free-born parents, and having complied with all the Spartan discipline, were called the ὅμοιοι, or *equals*; while the other class were termed ὑπομείονες, *inferiors*, including freedmen and sons of freedmen, and all such as had not fully conformed to the Spartan discipline.

The division into 6 tribes, above referred to, was made by Lycurgus. Some state 5 as the number, not considering the *Heraclidæ* as a separate tribe. The others were the Λιμνάται, so called from their residing near the marsh or morass (λίμνη) on the north side of the city; the Κυνοσουρεῖς, so called from their vicinity to a branch of mount Taygetus termed Κυνόσουρα (*dog's tail*) on account of its figure; the Πιτανάται; the Μεσσοάται; and the Ἀγυιᾶται, who received this name because they resided near the tomb of Ægeus, Ἀγυιεύς.

There was another division of the Spartans, into 6 μόραι, consisting only of such as were of a proper age for military service.—*Robinson's* Archæol. Græc. p. 138.

Müller states that in every Doric state there were three tribes, Hylleis, Dymanes, Pamphyli, or *Hyllean, Dymanatan and Pamphylian*, and says, we cannot suppose the existence in Sparta of any other than these genuine Doric tribes. He represents each of these as divided into 10 ὠβαὶ, and adds that two and probably more, yet not all, of the ὠβαὶ of the *Hyllean* tribe must have been *Heraclidæ* (Hist. and Ant. of Dor. Race, as above cited, vol. ii. p. 76, 79, 80).

§ 120. It is known, that the Spartans were obliged, on the birth of their children, to subject them to a close scrutiny as to their vigor and soundness of constitution, and to submit it to the decision of the presidents of the ὠβαὶ, or *clans*, whether they were suitable to be preserved and raised; a regulation designed to prevent a population of weak and sickly citizens. The education of the children was treated with the greatest care. All the citizens not only had equal rights, but also a community of goods and privileges. The lands were, by the laws of Lycurgus, equally apportioned among them.

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As soon as a child was born, it was carried to a place called Lesche (λίσχη) to be examined by the elders of the family or clan. If disapproved as having an imperfect frame or a weak constitution, it was cast into a gulf, called Ἀποθέται, near mount Taygetus. If approved, a share of the public lands was assigned to it, and it was taken back to the father's house and laid on a shield with a spear placed near it. The whole education was entrusted to the parent until the child reached the age of *seven*; then the regular public education (ἀγωγή) commenced. The boys at this age were enrolled in the classes termed *Agelæ* (ἀγέλαι or βοῦαι, *herds*); such as refused this lost the rights of citizenship; none but the immediate heir to the throne was excepted; the other sons of the kings were obliged to submit to the correction of the master (Παιδονόμος). The discipline was more strict after the age of *twelve*. At about sixteen they were called σιδσῦναι. At *eighteen* they entered the classes termed Ἴφηβοι, and about two years after received the appellation of Ἴιρενες, and were admitted to the public banquets. At thirty they were ranked as men, Ἐξήβοι, and were allowed to undertake public offices. —*Mueller*, as cited § 118, vol. ii. p. 313.

§ 121. The slaves among the Lacedæmonians were treated with great cruelty. There appears to have been but one class, viz. the *Helots* (Εἵλωτες), who according to the common account were derived from the maritime town Helos (Ἕλος) captured by the Spartans. Others consider the name as derived from the verb ἑλω, and signifying *prisoners*. The unhappy Messenians taken in the second Messenian war were incorporated among the Helots. They were required to cultivate the land, and perform the most laborious and dangerous services in war. They were exposed to every sort of abuse, and even to the murderous attack of the young Spartans, especially in the custom termed Κρυπτεία, which was an annual legalized hunt against these degraded subjects. Yet some among them, as a reward of distinguished merit, obtained liberty and citizenship, on occasion of receiving which they were crowned with garlands and led about the temples. They then were called ἐπενύκτοι, or ἀφέται, or νεοδαμώδεις. The last epithet seems to have designated such as enjoyed more of civil rights, than the common freedmen, whose rank was far below that of the free-born. The number of slaves in this state was very large.

There was another class of inhabitants in the province of Lacedæmon, who, although not slaves, were yet held in a state of subjection by the Spartans. They were the natives of towns reduced by the latter to a tributary and dependent state; they were called *Periœci* (Περίοικοι).—Respecting these and the Helots, see *Mueller*, vol. ii. p. 17, 30.

§ 122. At the head of government were two kings or leaders (ἀρχαγέται), who must be certainly descended from the Heraclidæ, and possess an unexceptionable exterior. They did not possess the full regal authority (παμβασιλεία), but a power limited by the laws, to which they were accustomed every month to swear obedience. In war their power was greatest. They had also the oversight of the worship of the gods, and sometimes performed the office of priests.

In peace their chief civil prerogative was to preside in the senate and propose the subjects for deliberation; and each could give his vote on any question. In

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war the Spartan kings had unlimited command (στρατηγὸς ἀυτοκράτωρ), and could even put to death without trial [ἐν χειρὸς νόμῳ]. Many dissensions grew out of the double monarchy (διαρχία). The royal revenue was very great. Cf. *Mueller*, ii. p. 106.

§ 123. Lycurgus established a senate of 28 men, of blameless character, and upwards of 60 years old, which was called γερουσία, or γερωνία. The members had an equal right of voting with the two kings. and rendered no account of the manner of discharging their office.—There were also 5 Ephori (ἔφοροι), who had an oversight of the whole state, and whose duty required them to assert the rights of the people against the kings. They were chosen from among the people, without reference to condition.—The Βειδιαῖοι were a class of officers, who were placed over the ἔφηβοι between the age of 18 and 20.

The Ephori enjoyed a power which was called ἰσοτύραννος, and were not required to give any account of their discharge of it; but they were appointed only for one year. Their tribunal (ἐφορεῖον) was in the forum.—The Βειδιαῖοι were five in number with a sixth as their πρόεδρος. They had the inspection of the gymnastic exercises, called πλατάνιστα, because performed in a spot surrounded with plane trees; it was their province to decide disputes arising at the gymnasia. They had their tribunal or place of council also in the forum. The common name for the council-halls of these and other magistrates was ἀρχεῖα.

§ 124. The Spartans had other magistrates; as the Νομοφύλακες, who saw that the laws were maintained and executed; the Ἁρμόσυνοι, to whom was entrusted the oversight of the women, to observe their lives and manners and direct their exercises; the Ἐμπέλωροι, who preserved order and decorum in assemblies of the people and attended in general to the police of the forum or market; the Πύθιοι, four in number, appointed by the kings, and employed to consult oracles; the Πρόξενοι, who were also appointed by the kings, and had charge of the reception of strangers; the Πρόδικοι, who had the care of the young kings as tutors; the Παιδονόμοι, whose office was to oversee and manage the boys put under their care at the age of 7; the Ἁρμοσταί, who were a sort of sheriffs in the city and the province; the Πολέμαρχοι, who under the kings superintended the affairs of war, and also attended to some matters of police in the city; Ἱππαγρέται, three officers, who commanded each a chosen band of 100 horsemen.

§ 125. The assemblies (ἐκκλησίαι) of the people were similar to those at Athens. In some of them only native citizens of Sparta met; in others there were also delegates from the towns and cities belonging to the province Laconia; in assemblies of the latter class were discussed all affairs of common interest and importance to the whole state. Originally the kings and senate had the power of convening the assemblies; it was afterwards vested in the Ephori, who also pre-

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sided in them. The votes were given by utterance of voice (*βοῇ καὶ οὐ ψήφῳ*), and the majority decided by the loudest acclamation, or by a subsequent division and counting of the two parties.

The assembly composed only of the citizens of Sparta was called *μικρὰ ἐκκλησία*, and usually met once every month. Every citizen capable of bearing arms might attend, and, if above the age of 30, might speak. The meetings were originally in the open air, but at a later period were held in an edifice called *σκιὰς* erected for the purpose.—The other assembly was called simply, or by way of eminence, *ἐκκλησία*. It consisted of the kings, the senators, the magistrates, and the deputies of Laconia.

§ 126. The assembly also, which was collected at the public and common meals and termed *συσσιτία*, *φειδίτια*, and *φιλίτια*, was designed for the purpose of speaking upon matters of public importance.

In this assembly, kings, magistrates and certain citizens, met together in certain halls, where a number of tables were set, for fifteen persons each. No new member could be admitted to any table but by the unanimous consent of all belonging to the same. Every member contributed to the provisions, from his own stores; a specified quantity of barley meal or cakes (*μᾶζαι*), wine, cheese and figs, and a small sum of money for meat, was expected from each. A close union was formed between those of the same table. The regular meal was termed *αἶκλον*; after this was a desert called *ἐπάϊκλον*. The men only were admitted; small children were allowed to sit on stools near their fathers and receive a half share without vegetables (*ἀβαμβακευστα*); the youth and boys ate in other companies. At table they sat or reclined on couches of hard oak. The chief dish was the black bloth (*μέλας ζωμὸς*).—*Mueller*, ii. 289.———The Spartans had also another kind of solemn feast called *κοπίς*, to which foreigners and boys were admitted along with the citizens. *Robinson*, p. 159.

§ 127. Judicial actions were very summary among the Spartans. Eloquence found no place in them; no advocates were employed; every one was obliged to plead his own cause. There were three distinct jurisdictions, that of the kings, the senate, and the ephori, each of which formed a tribunal for the decision of a certain class of questions. The most important questions and particularly all of a capital nature belonged to the senate. In minor disputes, the parties were allowed to choose arbitrators for themselves.

Cf. *Robinson*, B. ii. Ch. 22.—On the authority of the Ephori. *Mueller*, B. iii. Ch. 7. and B. iii. Ch. 2. § 2 on the Spartan Courts.

§ 128. The punishments were various and in part similar to those at Athens. The most common mode of inflicting death was by strangling or suffocation.—Stealing was punished not so much for the theft committed, as for the want of shrewdness and dexterity betrayed by the offender in allowing himself to be detected.

There were, on the other hand, various rewards and distinctions bestowed on persons of merit both while living and after death.

Strangling was effected by means of a rope (*βρόχος*, *βρόγχος*); it was always done in the night and in a room of the public prison called *Δεκάς*. Death was also inflicted by casting the malefactor into the pit called *Καιάδας*; this was al-

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ways done likewise by night. Aristomenes the Messenian was cast into this, but survived the fall and effected an escape, which was considered as very wonderful. Cf. *Milford*, Ch. iv. Sect. 4.——Besides the punishments *Ζημία*, *Ἀτιμία* and *Κύφων* or *κλοιός*, mentioned among Athenian penalties (§ 113), the Spartans had *Μαστίγωσις*, *whipping*, which the offender received as he was driven through the city, and *Κέντησις*, *goading*, which was a similar punishment. Banishment, *Φυγή*, seems not to have been a regular punishment inflicted by sentence; but was voluntary, and chosen in order to escape death or infamy (*ἀτιμία*).—Cf. *Müller*, ii. 235.

Among the distinctions conferred on the meritorious, the *Προεδρία*, *first seat* in a public assembly, was highly honorable. Much value was attached to the *olive-crown*, *Ἐλαίης στέφανος*, as a reward for bravery, and to the *thongs*, *Βασίλοπες*, with which victors in the contests were bound. But it was one of the highest honors of the city to be elected into the number of the three hundred constituting the three chosen bands of horsemen (§ 124), termed *Λογάδες*.——To commemorate the dead, statues, cenotaphs (*κενοτάφια*) and other monuments were erected.

§ 129. The legislation of Sparta had Lycurgus chiefly for its author, and was marked by some strong peculiarities. The form of government was distinguished from that of all the other states by its union of monarchial with aristocratical and democratical traits. There were in Sparta no written laws; they were transmitted orally from one generation to another; on this account Lycurgus styled them *ῥήτραι*. They were not numerous, and were chiefly designed to promote bravery and hardihood, and hinder all luxury and voluptuousness. Although they underwent many alterations in minor points, they retained their authority through a period of above 800 years. (Cf. *Mueller*, ii. p. 97. 235.)

§ 130. Next to the states of Athens and Sparta, the island of Crete presents a constitution the most remarkable. It is here, as has been stated (§ 38), that we find the origin of the institutions of Lycurgus. During the republican government which succeeded the monarchical, it was customary to elect 10 officers annually as chief magistrates. These were called *Cosmi*, *κόσμοι*, and were taken only from particular families. Under them was a *Senate*, which was consulted only on important questions; it consisted of 28 members, who, for the most part had previously held the office of Cosmi. There was also an order of *knights*, who were required to keep horses at their own expense for the public use, and to serve in time of war. The power of popular assemblies was not great; they usually did nothing but confirm the decrees of the higher authorities. (Cf. *Mueller*, ii. 99. 134).

§ 131. The Cretan laws were in general wise, as appears from some traces of them found in different writers.—Like the Spartans, the citizens of Crete had public meals, which they called *ἀνδρεῖα*.—Slaves were treated with comparative mildness.

Three different classes of dependents existed in the island; the public bondsmen, called by the Cretans *μνῶα*; the slaves of individual citizens, *ἀφαμιῶται*;

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and the tributaries, ὑπήκοοι. Perhaps there was no Grecian state in which the dependent classes were so little oppressed as in Crete. In general, every employment and profession, with the exception of the gymnasia and the military service, was permitted to them.—*Mueller*, ii. 5.

The name ἀνδρεῖα is supposed to have been given to the public meals, because, as at Sparta, men alone were admitted to the tables. A woman, however, had the care of the public tables at Crete. The Cretans were distinguished by their great hospitality; with every two tables for citizens there was one for foreigners. —*Mueller*, ii. 225.

'Curiosity is excited,' observes Mitford,' by that system of laws, which, in an age of savage ignorance, violence, and uncertainty among surrounding nations, inforced civil order, and secured civil freedom to the Cretan people; which was not only the particular model of the wonderful polity, so well known to us through the fame of Lacedæmon, but appears to have been the general fountain of Grecian legislation and jurisprudence; and which continued to deserve the eulogies of the greatest sages and politicians, in the brightest periods of literature and philosophy.—See *St. Croix*, Des Anciens gouvernements federatifs, et legislation de Crete. Par. 1776.

§ 132. In Thebes, the principal city of Bœotia, a monarchical government existed until the death of Xanthus, and afterwards a republican. Yet this state did not rise to any great celebrity, at least not for a long time; the cause was perhaps the whole national character of the Thebans. Besides a proper senate, there were in Thebes Bœotarchs, *Βοιοτάρχαι*, and Polemarchs, *Πολέμαρχοι*; the former had the care of the civil affairs, and the latter of the military.—Bœotia was divided into four grand councils, or senates, whose decrees guided all the other magistrates. Merchants and mechanics were adopted as citizens, but never raised to any magistracy. The exposure of infants was not permitted, but if their parents were unable to maintain them, it was done by the state. Pausanias has recorded in his description of Bœotia many remarkable features of the later condition of the Theban state.—Cf. *Mitford*, Ch. V. Sect. 1.

§ 133. Of the internal constitution of Corinth but little is known. It was at first governed by kings, of whom the Sisyphidæ and Bacchiadæ were the most distinguished. Afterwards, when an aristocratical form was introduced, one chief magistrate was chosen yearly called *Πρυτανὶς*. He was supported by a senate, *Γερουσία*. The assembly of the people never had equal authority; their power was often very small. The city was once called Ephyra, and enjoyed a favorable situation upon the isthmus, which rendered it and its two harbors so famous on account of their navigation and commerce. It was destroyed by the Romans B. C. 146, but was afterwards rebuilt by Cæsar, and became again very flourishing.—Syracuse and Corcyra were colonies of Corinth. The last city is specially remarkable, from the fact that a dispute between itself and Corinth was the occasion of the Peloponnesian war. Syracuse was for a long time governed by 600 of the oldest men, called *γεωμόροι*; but afterwards became en-

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tirely democratical until it was subjected to the Romans.—Cf. *Mueller*, as before cited, ii. p. 156.

§ 134. Argos, like the other Grecian states, had in early times its kings. In later times, it was governed by the people divided into four tribes. It had its senate, and another body of magistrates consisting of 80 members, and a class of public officers called ἀρτυνοι.—Cf. *Mueller*, ii. 144, 147.

In the history of Ætolia we may mention as chiefly remarkable the league or confederacy between the cities of that district. This confederacy was called the Panætolium. It had at Thermus an annual assembly or meeting, in which the magistrates were elected, and also a president of the confederacy, who was called στρατηγὸς, and was at the same time chief military commander. This officer was subject to the assembly. The council of the Apocleti (ἀπόκλητοι) was a different body, who decided questions that arose in pressing emergencies.

The cities of Achaia also united themselves in a league, and held their common assemblies twice a year at Ægium. In these originally presided one Γραμματεὺς, with two Στρατηγοὶ; and at a later period, one Στρατηγὸς, besides whom there were ten Δημιουργοὶ to attend to the public affairs of the confederacy.

(3) Military Affairs.

§ 135. That warlike spirit, which, as has been observed (§ 42), was a main trait in the national character of the early Greeks, was also conspicuous in their descendants of a later period. This is true of the Athenians, and more emphatically so of the Spartans, who were inured to hardship by their education, bound by their laws and their honor to conquer or die, and inspired by their whole national system with a love of war. These republics were accordingly the refuge and protection of the smaller states in their difficulties. The Thebans likewise, for a certain period, maintained the reputation of distinguished valor. Athens and Sparta, however, were always the rivals in this respect; and although in the war with Xerxes they agreed, that Athens should command the Grecian fleet, and Sparta the land forces, yet they soon again fell into dissension, and the Spartans stripped the Athenians, for a time, of that naval superiority, for which the situation of Athens afforded the greatest advantages.

§ 136. The armies of the Greeks consisted chiefly of free citizens, who were early trained to arms, and, after reaching a certain age, at Athens the twentieth year, were subject to actual service in war.

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From this duty, they were released only by the approaching weakness of age. At Athens the citizens were exempted from military service at the age of 40, except in cases of extreme danger. Some were also wholly exempted on account of their office or employment. Of those, who were taken into service, a written list or roll was made out, from which circumstance the levying was termed καταγραφή, or καταλογος. The warriors maintained themselves, and every free citizen considered it a disgrace to serve for pay; for which the spoils of victory were, in some degree, a substitute. Pericles, however, introduced the payment of a stipend, which was raised, when necessary, by means of a tax on the commonwealth.

At first footsoldiers received two oboli a day; afterwards four; whence τετρωβόλου βίος signified a soldier's life, and τετρωβολίζειν, to serve in war. The pay of a soldier in the cavalry, termed κατάστασις, was a drachm a day; a seaman received the same, with an allowance for a servant.--On the methods of raising money at Athens for extraordinary expenses, see §§ 103, 104.

§ 137. It has already been remarked (§ 43), that the Grecian soldiers were of three classes; footsoldiers or infantry, το πεζικόν; the cavalry, τὸ ἐφ' ἵππων; and such as were borne in chariots, τὸ ἐφ' ἁρμάτων. The infantry comprised three kinds; the ὁπλῖται, heavy armed, who carried a complete and full armor, and were distinguished particularly by a large shield (ὅπλον); the πελτασταί, targeteers, who bore light arms, particularly a small shield (πέλτη); and the ψιλοί, light-armed, who had no shield and used only missile weapons.—The war chariots were not much used after the introduction of cavalry.

The chariots, termed δρεπανηφόροι were sometimes terribly destructive, being armed with scythes, with which whole ranks of soldiers were sometimes cut down.

§ 138. The cavalry of the Greeks was not numerous, and consisted only of citizens of the more respectable class and such as were able to maintain their horses. The ἱππεῖς, therefore, at Athens as well as Sparta, held a high rank. Those, who wished to attain this rank, where first examined by the senate and a Hipparch or Phularch (ἱππάρχης, φυλάρχης) appointed for the purpose, in respect to their bodily strength and other qualifications. They were called by various names according to the weapons or armor they used; as e. g. ἀκροβολισταί, who threw missiles; δορατοφόροι, who carried spears or lances; ἱπποτοξόται, ξυστοφόροι, κοντοφόροι, θυρεοφόροι, etc. Their principal armor was, a helmet, broad plated girdle, breast plate, a large shield, cuishes, a javelin and sword.

The horsemen, as well as the infantry, were distinguished into the *heavy-armed*, κατάφρακτοι, and *light-armed*, μὴ κατάφρακτοι. The former not only

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were defended by armor themselves, but also had their horses protected by plates of brass or other metal, which were named, from the parts of the horse covered by them, *προμετωπίδια*, *προστερνίδια*, *παραμηρίδια*, *παραπλευρίδια*, *παρακνημίδια* etc. The trappings of the horses were termed *φάλαρα*; various and costly ornaments, including collars, bells and embroidered cloths, were often used.—The *Διμάχαι* were a sort of dragoon, instituted by Alexander, designed to serve either on horseback or on foot.—The *Ἀμφιπποι* were such as had two horses; called also *ἱππαγωγοί*, because they led one of their horses.—After the time of Alexander, elephants were introduced from the east; but they were after a short period laid aside, as they were found too unmanageable to be relied upon with much confidence. When used, they carried into battle large towers, containing from ten to thirty soldiers, who could greatly annoy the enemy with missiles, while they were themselves in comparative safety.

§ 139. The chief articles of armor used by the Greeks have been already described (§§ 44, 45), and it is only necessary to remark here, that in later times there were many changes, as to the forms of the articles, and the manner of using them.

The breastplate (*θώραξ*) consisted of two parts, one a defence for the back, the other for the breast, united at the sides by a sort of buttons. When made of two continued pieces of metal, and so was inflexible, it was called *θώραξ στάδιος*; when made of hide and guarded with hooks or rings, connected as in a chain, it was called *θώραξ ἀλυσιδωτός*; if guarded with plates like the scales of a fish, it was called *θώραξ λεπιδωτός*. The *ἡμιθωράκιον* protected only the front part of the body; Alexander allowed only this to his soldiers.

The shield (*ἀσπίς*) when of wood, was made of the lightest kind, as willow, beech, poplar &c. When made of hide (*ἀσπίδος βόειαι*), there were usually several thicknesses covered with a plate or plates of metal. Its chief parts were the outer edge or circumference, *ἄντυξ*, *ἴτυς*, *κύκλος*, *περιφέρεια*; the boss or prominent part in the middle, *ὀμφαλός*, *μεσομφάλιον*; the thong of leather by which it was attached to the shoulders, *τελαμών*; the rings by which it was held in the hands, *πόρπακες*, for which the *handle*, *ὄχανον*, consisting of two small bars placed crosswise, was afterwards substituted. Little bells were sometimes hung upon the shield to increase the terror occasioned by shaking them. *Σάγμα* was the name of a covering, designed to protect the shield from injury when not in actual use. Various epithets are applied to shields; as *ἀμφιβρότος*, *ἀνδρομήκης*, *ποδηνεκής*, indicative of size; *ἴσυκυκλοι*, *πάντοτε ἴσαι*, of shape. The *Γίγρον* was in the shape of a rhombus, and first used by the Persians; the *Θυρεός* was oblong and bent inward; the *Δασήϊον* was composed of hides with the hair on, and was very light; the *Πέλτη* was small and light, and, according to some, shaped like a half moon.

Besides the offensive weapons named in § 45, we may mention the *poniard*, called *παραξιφίδιον*, *ἐγχειρίδιον*, and *μάχαιρα*; it answered the purpose of a knife. In later ages the *ἀκινακής*, something like a *scimitar*, was borrowed from the Persians. The *κοπίς* or *falchion* (*ensis falcatus*) was also used in battle; as was likewise the *battle-ax*, *ἀξίνη* and the *πέλεκυς*. The Macedonians had a peculiar kind of *long spear*, called *σάρισσα*. The *club* of wood or iron, *κορύνη*, was a weapon of early times. We may mention among the offensive weapons the *πυροβόλοι λίθοι*, *fire balls*; one kind (*σκυτάλια*) were made of wood and armed with spikes of iron, under which were fixed hemp, pitch and other combustibles; these, being set on fire, were hurled into the ranks of the enemy.

§ 140. The commanders of the armies were in early times the kings themselves, although at the same time certain men, eminently brave, were appointed to be *polemarchs* or generals. Subsequently each tribe chose its own commander, who was called *στρατηγός*. At Athens it became customary to appoint ten, who had equal power, and who held the chief command one day each in regular rotation, when

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they took the field together. Over these was a polemarch, whose opinion was decisive in the war-council, when there was an equal division among them; at a later period, however, this officer (*πολέμαρχος*) had no share in military affairs (§ 101).—There were also ten taxiarchs, *ταξίαρχοι*, subordinate to the *στρατηγοὶ*; their duty was to put the army in array for battle, mark out the camp, regulate the order of march, and in general attend to the preservation of discipline. Subordinate also to the *Strategi* were the two generals of the horse, *ἵππαρχοι*, who had under them ten *φύλαρχοι*, one nominated by each tribe. There were also inferior officers, as *λοχαγοὶ*, *χιλίαρχοι*, *ἑκατόνταρχοι*, *δεκάδαρχοι*, *πεμπάδαρχοι*, the names being derived from the number of men commanded by them.

§ 141. The whole army was called *στρατιὰ*; the front *μέτωπον*, or *πρῶτος ζυγὸς*; the wings *κέρατα*; the rear *οὐρὰ*, or *ἔσχατος ζυγὸς*. The smallest division, consisting of five men, was called a *πεμπάς*; a *λόχος* contained from ten to a hundred men, according to different circumstances; and a *τάξις*, a hundred or hundred and twenty-eight.

The *τάξις* was also called *ἑκατονταρχία*. Each division of this sort had five attendants, who (*ἔκτακτοι*) did not serve in the ranks; viz. the *στρατοκήρυξ*, who reported the officer's commands to the soldiers; the *σημειοφόρος*, who conveyed the ensigns, signals, or watchwords; the *σαλπιγκτής*, a trumpeter; the *ὑπηρέτης*, who supplied the members of the division with necessaries; and the *ὀυραγός*, whose business was to see that none of the number were left behind.

Some of the larger divisions; *σύνταγμα*, consisting of two *τάξεις*, or 256 men; *πεντακοσιαρχία*, two *συντάγματα*, or 512 men; *χιλιαρχία*, two of the last, or 1024 men; *Μοραρχία*, or *Τέλος*, twice the preceding or 2048 men; *Φαλαγγαρχία*, or *Στρατηγία* sometimes, twice the *Τέλος*, or 4096 men; the commander of the latter was called *στρατηγὸς*.——The term *Φάλαγξ* signifies sometimes a body of twenty-eight soldiers; sometimes a body of 4000 as just mentioned; and sometimes any number of troops in general. Yet it is said, that a full or complete *Phalanx* contained *four* times the number included in the *φαλαγγαρχία* above named, i. e. 16,384 men.

§ 142. While the term *φάλαγξ* is often used in a general sense for any number of soldiers, it is employed also to signify a peculiar order of arrangement, in a rectangular form, which gave the body strength to resist a great shock; the Macedonians were especially celebrated for using it to advantage.—The *ἔμβολον* was the same with the Roman *cuneus*, an arrangement in the form of a wedge, in order to force a way more easily and further into the midst of the enemy.—Wheeling, turning or facing, was called *κλίσις*; to the right, *ἐπὶ δόρυ*, the spear being in the right hand; to the left, *ἐπ' ἀσπίδα*, the shield being held in the left. Turning completely about was termed *μεταβολή*.—The Greeks possessed great skill and readiness in manœuvres, and had teachers of the art, *τακτικοὶ*, who instructed the youth in the practice.

Various forms were given to the *φάλαγξ*, some of which were not rectangular; as the *ἀμφικαμπὴς φάλαγξ*, which presented the form of a half moon, and was also

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called κυρτὴ and κοίλη; ῥομβοειδὴς φάλαγξ, which was in the figure of a diamond. In the phalanx, ζυγοὶ signified the ranks, taken according to its length, μῆκος; στίχοι (also λόχοι) the files taken according to its depth, βάθος.—Another order of array for battle was the πλινθίον, *brick*, a rectangular presenting its length to the enemy.—The πύργος, *tower*, was the same form, with its width, or the end of the rectangle, towards the enemy.—The πλαίσιον seems to have been an exact square or nearly so.—The κοιλόμβολον was a figure like the letter V with the open part towards the enemy.—The ἔλη was in the form of an egg, according to which the Thessalians usually arranged their cavalry. The term is, however, generally used to signify simply a troop of horse; sometimes a troop of 64.—Two such troops constituted the ἐπιλαρχία, 128 men, and eight of them the ἵππαρχία, 512 men; four of the last named formed the Τέλος of the cavalry, or 2048 men.

Of the various terms applied to manœuvring or evolutions we add only the following: ἐξελιγμὸς, a countermarch, by which every soldier, one marching after another, changed the front for the rear, or one flank for another; διπλασιασμὸς, an enlarging of the body, either by adding men or by extending the same number over a greater space.——It may be remarked that among the Lacedæmonians, the whole army was divided into μόραι, which contained originally only 400 men each, but afterwards a larger number and variable. Each μόρα consisted of 4 λόχοι. The πεντηκοστὺς was one half of the λόχος; and one half of the πεντηκοστὺς, was termed ἐνωμοτία, including 25 men; the latter body is said by some to have contained *thirty-two* or *thirty-six* men.

§ 143. The declaration of war usually began with a demand made by the injured or offended party through deputies for reparation or satisfaction. Unexpected hostile invasion was viewed as unrighteous warfare: it was justified only by great and wanton injuries. The most respectable men were selected for the ambassadors and heralds, and their persons were regarded as sacred and inviolable. The heralds (κήρυκες) carried a staff wound with two serpents (κηρύκειον), and were usually charged only with messages of peace, while the ambassadors or deputies (πρέσβεις) were accustomed also to threaten and to announce war. The power of ambassadors was limited in different degrees at different times.——The leagues or agreements entered into were either (1) σπονδὴ, a treaty of peace or mutual cessation from injuries, called also συνθήκη, εἰρήνη; (2) ἐπιμαχία, a treaty of mutual defence; or (3) συμμαχία, an alliance both defensive and offensive, in which the parties engaged to aid each other not only when attacked, but also when they themselves commenced the war. Such treaties were confirmed by the most solemn oaths, written upon tablets, and placed in public view. Sometimes the parties exchanged certain tokens or evidences (σύμβολα) of the compact.—Before actually declaring war, it was customary to consult an oracle. The war was commenced with sacrifices and vows. Scrupulous attention was also paid by the Greeks to omens, and seasons.

An eclipse of the moon was a fatal sign; the Athenians would not march before the seventh day, ἐντὸς ἑβδόμης, nor the Lacedæmonians until full moon.

§ 144. In addition to what has already been said (§ 48) on the construction of camps, it may be here remarked, that the form of them was often changed according to circumstances. The Lacedæ-

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monians, however, always adhered to the circular form in their camps, as well as their cities. The bravest troops were usually placed on the extremities or wings, and the weakest in the centre or interior. A particular part of the camp was appropriated for the worship of the gods and for holding councils of war and military courts. The guards, were divided into the day-watches, *φυλακαὶ ἡμερίναι*, and the night-watches, *φυλακαὶ νυκτερίναι*. The advanced posts, or outer guards, were called *προφυλακαί*. The nightly round of visiting the watch was called *ἐφοδεία*, and those who performed it, *περίπολοι*, and the guard-house, *περιπολεῖον*.—Before a battle the soldiers were usually refreshed by eating and drinking, immediately after which the commanders ordered them to action.

§ 145. When very near the point of engaging, the generals addressed the army in animating speeches, which often produced great effects. Then followed the sacrifice, the vow, and the war-song (*παιὰν ἐμβατήριος*), a hymn to Mars.—The signs used in the field were either *σημεῖα*, regular ensigns and standards, or *σύμβολα*, particular signals, commonly understood or specially agreed upon for the occasion. The latter, *σύμβολα*, were either audible (*φωνικά*), such as watch-words (*συνθήματα*); or visible (*ὁρατά*), such as nodding the head, waving the hand, shaking the armor, and the like (*παρασυνθήματα*). The *σημεῖα* or standards were of various kinds, some being merely a red or purple coat upon the top of a spear, others having an image of a bird, animal or other object. The raising of the standard was a signal to commence battle, and the lowering of it, to desist. Anciently the signal for battle was given by lighted torches being hurled by the persons appointed (*πυρφόροι*). Afterwards it was done by blasts of sound, for which shells (*κόχλοι*) were first used, and then brazen trumpets (*σάλπιγγες*) of several different kinds.—The Lacedæmonians usually advanced to action by the sound of the flute; yet we must not imagine, that the marching of the Greeks was as regular and as conformable to music, as the modern. Most of them were rather in the habit of rushing to battle with impetuosity and clamor (*ἀλαλαγμός, ἀϋτή*).

§ 146. The art of besieging arose first in the later times of Greece, because the cities were not previously fortified with walls. Nor were the later Greeks, especially the Lacedæmonians, very much in the habit of laying regular sieges. The two principal points of proceeding, in the siege of a city, were the construction of the entrenchment around it, and the gathering and use of military engines about it. Connected with these were efforts to scale the walls of the city by ladders (*ἐπιβάθραι, κλίμακες*) and to undermine their foundations.

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An entrenchment around the city was called *περιτειχισμὸς*, or *ἀποτειχισμὸς*, and consisted usually of a double wall of stone or turf. In the space between the walls were shelters for the garrison and the sentinels. Above the walls were turrets or pinnacles, and after every tenth pinnacle a large tower was constructed, extending across from one wall to the other. The parapet of the wall was termed *θώραξ* or *θωράκιον*.

§ 147. Most of the military engines of the Greeks (*μάγανα*, *μηχαναὶ*) were of a comparatively late invention, and seem to have been introduced first about the time of the Peloponnesian war. One of the principal was the *χελώνη*, the testudo or tortoise, so called because the soldiers were covered by it as a tortoise by its shell. It was of several kinds. The *χελώνη στρατιωτῶν* was formed by the soldiers, pressed close together and holding their shields over their heads in such a manner as to form a compact covering. It was also formed of boards, united and covered with metals; this was either of a square form, as the *χελώνη χωστρὶς*, which served to protect the soldiers, while they were preparing the ground in order to bring up their military engines, or of a triangular form, as the *χελώνη ὄρυξ*, for the protection of such as were undermining the walls.—Another instrument for similar purposes was called the *γέφυρον*, made of twigs of willow like the Roman *vineæ*, and held by the soldiers over the head.—The *χῶμα* was a mound composed of various materials and raised very high, often above the besieged walls.—There were also moveable towers (*πύργοι*), made of wood and usually placed upon the *χῶμα*; they were rolled on wheels and had often several stories, containing soldiers and engines.—The battering-ram (*κριὸς*) was a strong beam with an iron head (*ἐμβολὴ*) in front resembling that of a ram, which the soldiers thrust against the enemy's walls; it was often hung by ropes to another beam, so that it could be thrust with greater force, and sometimes was placed on wheels, and covered with a *χελώνη*. The *καταπέλται* were engines for hurling missiles, stones, and the like upon the enemy; those which discharged arrows, being termed *ὀξυβελεῖς*, and those which cast stones, *λιθοβόλοι* or *πετροβόλοι*.

The *Ἑλέπολις* was a machine, not unlike the battering-ram, but of greater size and force, driven with ropes and wheels. It was invented by Demetrius Poliorcetes.—The *Τρύπανα* were long irons with sharp ends, and were the instruments chiefly used in earlier periods for demolishing the walls of a city.

§ 148. In the defence of a besieged city the following are the things most worthy of remark. Soldiers, armed with various means of defending themselves and annoying the enemy, were stationed on the walls of the city. The greater military engines were planted

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within the walls, and hurled arrows, stones, and pieces of timber upon the besiegers. The mines of the besiegers were opposed by counter-mines, and their entrenchments and mounds were undermined. Their various engines were broken, set on fire, or embarrassed in operation by different contrivances on the part of the besieged.

§ 149. On the taking of a city, the captors did not always treat the citizens and the property in the same way. Sometimes the buildings were demolished, and all the inhabitants put to death, or at least those in arms, while the rest (*ἀιχμάλωτοι, δουλάλωτοι*) were reduced to slavery. But sometimes favor was shown, and nothing but the payment of a tribute exacted. Sometimes new settlers were planted in the conquered city. Whenever the city was demolished, it was customary to curse the spot on which it stood, and not even cultivate the soil.

§ 150. The booty or spoils on such a capture, or after a battle, consisted partly in the military stores, and partly in other things, which were the property of the conquered party. These, when taken from the slain, were termed *σκῦλα*, if from the living, *λάφυρα*. The whole (*ἔναρα*) was brought to the commander in chief, who first took a large portion for himself, then assigned rewards to such as had distinguished themselves in the action, and afterwards distributed the remainder equally among the soldiers. First of all, however, a portion was set apart for the service of the gods, which was called *ἀκροθίνια*. The armor of the conquered was also often dedicated to the gods, and hung up in their temples; this was the case sometimes even with the weapons of the victors, when they designed to terminate their military career. Thank-offerings were also presented, and trophies (*τροπαῖα*) erected, which were likewise dedicated to the gods; statues also and other monuments were raised to commemorate victories.

An inscription (*ἐπίγραμμα*) was often attached to the trophy, or offering presented to the god, or other monument, containing the names of the conquerors and the conquered, an account of the spoils, and sometimes of the occurrences of the war. The trunk of a tree, especially an olive, was often used for the purpose of a trophy, the emblems of victory being hung upon it.—Alexander the Great, abiding by a law of the Macedonians, never raised a trophy; yet he erected other monuments of his successes; among them were altars to the gods, very broad and lofty.

§ 151. There was a careful regard to order and discipline in the Greek armies, and various rewards and punishments were established. Among the rewards were promotion to higher rank, conferring of garlands or other distinctions, and also the funeral honors and the encomiums, which were bestowed on the brave warrior. At Athens, public provision was made for the widows and children of those slain

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in battle, and also for those who were injured by wounds (ἀδύνατοι). The children of such as valiantly died were also honored sometimes with the first seats (προεδρίαι) at the theatres.

The severest of the punishments, death, was always inflicted on deserters, ἀυτομόλοι. Such as refused to serve, ἀστράτευτοι, such as quitted their ranks, λειποτάκται, and such as threw away their shields, ῥιψασπίδες, were subjected to civil degradation. At Athens they were not permitted to enter the temples or public assemblies, and were also fined in the court Heliæa. In Sparta they were exposed to still deeper disgrace, which extended even to their whole family; it was so great that their mothers often stabbed them at their first meeting afterwards.

§ 152. The Greeks employed various means for conveying intelligence. They had a class of messengers or *runners*, called ἡμεροδρόμοι, who carried news and official commands; they went lightly armed.—A contrivance much celebrated was the Lacedæmonian σκυτάλη. This was a roll of white parchment or leather (δέρμα, ἱμάς), wrapped round a black stick, about four cubits in length. The general always received a stick of this sort, of the same size with another kept by the magistrates or government. When any command or intelligence was to be conveyed, a strip of parchment was rolled on the staff, and on this was written what the person wished to communicate; the strip was then sent to the general, who applied it to his own stick, and thus could read what otherwise would be wholly unintelligible.

§ 153. Before proceeding now to notice the naval affairs of the Greeks, we may allude to their method of passing rivers with their armies. It was usually by means of boats or small vessels joined together so as to form a sort of bridge, like that which the Persians under the command of Xerxes threw over the Hellespont. In order to hold these vessels fast, large baskets or boxes, filled with stone, were sunk in the stream, which thus answered the purpose of anchors. Anchors were also sometimes used. It was only in the greatest emergencies, that they carried forward with them these boats, having taken them in pieces. Sometimes such bridges were made by means of large casks and leathern bottles.

§ 154. The use of ships in the wars of the Greeks has already been mentioned (§ 47). Vessels of war differed in their structure from the other kinds, especially ships of burden (δλκάδες, φορτηγοί), which were of an oval form, with broader bottoms. They were usually triremes, τριήρεις, and hence this term is often used to signify merely vessels of war. Before a vessel was launched, it was purified and consecrated by the priests. Commonly, individual vessels, sometimes a whole fleet, were committed to the protection of some particular god. The standard or flag (παράσημον), by which one ship was distinguished from another, was placed in the fore part, with figures painted on

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it. Each vessel had its own name, which was usually taken from its ensign or flag, and was also inscribed on the prow. It would require too much space to introduce here all the terms, by which the Greeks designated the various parts of the ship.

1. The names of the various parts of a ship may be found, with explanations of every thing relating to this subject, in *J. Scheffери* Diss. de Varietate navium. *Thes. Gronov.* T. xi.—See also, *by the same*, Comment. de militia navali veterum. Ups. 1654. 4.—Likewise *Potter's* Arch. Græc. B. ii. c. 14.—*Robinson's*, B. iv. ch. 14.

A few of these names ought to be introduced here. The principal parts of a ship were three, the *prow or front*, πρώρα, μέτωπον, ἔμβολον; the *middle* or body, μεσόκοιλος, γάστρα; and the *stern*, πρύμνα, ὀυρὰ.—The prow was more or less adorned not only by the figures and image placed on it, but by the colors painted on it, from which were derived such epithets as μιλτοπάρηοι, κυανέμβολοι &c. The sides of it were termed πτερὰ and παρειαί. The στόλος was a long plank at the head of the prow, on the extremity of which some of the principal ornaments (ἀκρόνια, ἀκροστόλια) were fixed. The πτυχίς was a round piece of wood also attached to the prow, on which the name of the ship was inscribed; it was sometimes called ὀφθαλμὸς. The χηνίσκος was the figure of a goose upon the prow near the water.

To the middle belonged the following parts; the τρόπις, or στείρη, keel, at the bottom of the ship, narrow and sharp, to cut the waves, with the χελεύσματα, wedges or bilgeways, attached to it, for guarding the ship's bottom; the φάλκις, limber, containing the bilgewater, conveyed out by the pump, ἀντλία; the κοίλη, hold (called also κύτος and γάστρα), surrounded by ribs or planks rising from the keel, νομεῖς or ἐγκοίλια; the ζωστῆρες, or ὑποζώματα, rafters extending on the sides (πλευραί) of the ship from prow to stern; the τοῖχοι and ἑδώλια, seats for the rowers situated on the sides one above another; the τρήματα or ὀφθαλμοί, openings through which the oars were put out; the ὄσκωμα, a skin or the like, which lined the openings; sometimes there was one continued opening for the oars, called τράφηξ.

The stern had ornamental images, called ἄκρονία, in common with those on the prow, and distinctively, ἄφλαστα. Its bow was termed ἐπισείων, and the planks composing it, περιτόνεια. The middle of the stern was named ἀσάνδιον. —The decks, ἴκρια, were covered parts at the prow and stern; the ζυγὰ were the rowers' seats in the middle and open parts.

2. Some of the principal instruments in navigating vessels may be mentioned here. The πηδάλιον, rudder, fixed not directly in the stern, but on the side of the ship, and near the stern. In the later periods, two rudders were used, one being placed, it is supposed, near the prow (hence νῆες ἀμφίπρυμνοι); sometimes there were four, one on each side of prow and stern. The parts of the rudder were ὄιαξ, φθείρ, πτερύγιον, ἀνχίνη, κάμαξ.—The ἐυνή, ἄγκυρα, anchor; first a stone bored in the middle, or a basket filled with stones; afterwards made of iron with teeth, ὀδόντες, fastening it to the earth; the largest of a ship's anchors was called ἱερὰ, and hence βάλλειν ἄγκυραν ἱεραν obtained its proverbial sense, *to resort to a last refuge*. The cables, attached to the anchors, were πείσματα, or κάμηλοι; ropes for towing were termed ῥύματα, ὁλκοί; those for binding a vessel to the shore, πρυμνήσια.—The κῶπαι and ἐρετμοί, oars, having a broad part, covered with metal (πλάτη), and hung upon pieces of wood, called σκαλμοί, by leathern thongs, τρόποι.—The ἱστὸς, mast, fixed in a hole (μεσόδμη) in the middle of theship; capable of being taken down and put in a case (ἱστοδόκη); having several parts, as πτέρνα, τράχηλος, καρχήσιον, θωράκιον, ἴκρίον, ἱλακάτη. The κεραῖαι, or κέρατα were the crosspieces or yards, fixed to the mast. The ἱστία, sails (called also ὀθόναι, ἄρμενα), including particular ones distinctively named, as ἐπίδρομος, mizen-sail, ἀκάτιον, main-sail, ἀρτέμων, top-sail, ὁλων, sprit-sail. —The ἔρμα, θεμέλιος, ballast.—The βολίς, the lead for sounding. The κοντοί, poles for pushing the vessel from rocks. The ἀποβάθραι, bridges or stairs, to pass from ship to shore, or from vessel to vessel (called also ἐπιβάθραι and ἀναβάθραι). The term ὅπλα was applied to the rigging generally. The κάλοι and σχοινία were ropes, including ἐπίτονοι, πόδες, πρόποδες, μεσουρίαι, πρότονοι, made at first of leathern thongs, afterwards of flax, hemp, and the like.

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§ 155. In vessels of war the front point, and sometimes the whole of the front part, was covered with iron. In early times, these points or beaks were long and high; afterwards they were made short and low, in order to pierce the vessels of the enemy below the water. From each side of the front were planks or pieces of wood, ἐπωτίδες, jutting out, to protect the ship from the beaks of the enemy. The war-vessels usually had wooden decks or coverings (καταφράγματα), on which the soldiers stood, and also coverings or guards of hides or the like, which were extended on both sides (περιφράγματα), to protect them from the waves and from the enemy's missiles.—The usual sign of a war-vessel was a helmet, sculptured at the top of the mast.

§ 156. Originally the employments of the rowers and the combatants were not distinct, but the same persons performed the functions of both. In later times there was a division into three classes; (1) the *rowers* or oarsmen, ἐρέται, κωπηλάται, who were also distinguished by specific names according to the rank of their bench, and their work and pay; (2) the *sailors*, ναῦται, who attended to all the other proper duties of the ship; (3) the *marines*, ἐπιβάται, who were armed like infantry, only their armor was more heavy and durable.

Rowers in the upper tier of benches (θρᾶνος) were called θρανῖται; in the middle tier, ζυγῖται (from ζυγά); in the lower tier, θαλαμῖται; those near the prow, πρόκωποι; near the stern, ἐπίκωποι.——Of the sailors, some (ἀρμενισταί) had the care of the sails; others (σχοινοβάται) went aloft on the ropes to look out; others (μισοναῦται) were to supply other seamen with whatever was needed.

§ 157. Among the principal instruments employed for naval battle were the following; δόρατα ναύμαχα, very long spears; δρέπανον, a piece of iron, formed like a sickle and fixed to the top of a long pole in order to cut the sail-ropes of the hostile ship; χεὶρ σιδηρᾶ the grappling iron; ἅρπαγες, large iron hooks attached to the mast of a vessel in such a manner, that being thrown into the enemy's ships they seized and raised them up into the air. An instrument, called from its form the *dolphin* (δελφίν), was often used; it was made of iron or lead, and hung to the mast or sail-yards, and was thrown with great violence into an adverse ship, in order to pierce or sink it.—The means of defence against these instruments was to guard the ship by a strong covering of hides.

§ 158. Each fleet had commanders of two sorts, such as had care of what pertained to the ships alone, and such as had care of the marines and all that pertained to warlike action. (1) The chief officer, or admiral, was called ναύαρχος, sometimes στόλαρχος, or στρατηγός; often there were several in equal command, often there was but a sin-

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gle one. The duration of his authority was decided by the people, who abridged it or prolonged it at pleasure. Next to him were the commanders of individual ships, τριήραρχοι; the Lacedæmonians, however, had a sort of vice-admiral in their officer called ἐπιστολεύς. (2) Of those, whose authority was confined to the care of the ships and the duties of the rowers or sailors, the principal were the following: the ἀρχικυβερνήτης, who had the care of the whole fleet; the κυβερνήτης, who had the care of a single ship, and who himself kept the helm, and the πρωρεύς, or πρωράτης, the next in command, having the care of every thing belonging to the forepart of the ship.

There were also, in the second class, the following; τριηραύλης, the musician, whose notes cheered the rowers and regulated the strokes of their oars; κελευστής, who gave the word of command to them; τοίχαρχος, who governed the rowers on one side; ναυφύλακες, employed in guarding the ship from rocks and other dangers; ταμίας, who superintended the food; ἰσχαρεύς, who attended to the fires; λογιστής, who kept the ship's accounts.

§ 159. In the beginning of a sea-fight they sought first to lighten the ship of all superfluous and unnecessary burdens; and to render sails, mast, and every thing, which was exposed to the violence of wind, as fast and safe as possible. Then the most favorable position and order of battle was selected, according to time, place, and other circumstances. Sacrifices were next offered to the gods, and the commanders passed round in light boats from ship to ship, to animate their men. The signal for the onset was now given; usually done by hanging a shield, or flag, from the mast of the vessel bearing the ναύαρχος; while this signal was hanging, the battle went on. The manner of fighting was in some degree like that of a siege, the form in which the ships were drawn up being usually that of a semicircle, or circle, or the letter V.

§ 160. After a victory, they returned with the booty and the captured vessels. All the cities, in alliance with the victorious party, honored the successful general with crowns and garlands. With these it was also customary to adorn his vessel. Sometimes the wrecks of the enemy's ships were used for that purpose. These, as well as the better part of the spoils, were afterwards consecrated to the gods; the rest being divided among the men engaged in the battle. A monument was usually raised to the victors, and was sometimes adorned with the wrecks, especially the ornamental parts (ἀκρόνια, ἀκρωτήρια), of the captured ships.—The most common punishments in the naval service were whipping with cords, and submersion, the offender being dragged in the water by a rope, even till drowned. Such as refused to serve at sea, ἀναυμάχοι, were, at Athens, punished

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with disgrace (ἀτιμία), together with their posterity. Deserters, λειποναῦται, were scourged, or had their hands cut off.

(4) Affairs of Private Life.

§ 161. In glancing at the private life of the Greeks, we shall follow the same order as in speaking of the earlier period (§ 51–60), and begin with the subject of *food*. In later times, when riches more abounded, the food was less simple than before; the Lacedæmonians maintained longest their strictness and frugality, no professed cook being suffered among them. Among the other nations, and especially the inhabitants of Sicily, the art of cooking was much more cultivated and practiced. The Athenians however lived to a great extent moderately, owing perhaps to the comparative unfruitfulness of the Attic territory. Water was the common drink, with which they were accustomed to mingle wine. The wine sometimes received an addition of myrrh (οἶνος μυρρίνιτης), or of barley meal (οἶνος ἀπηλφιτωμένος).

The term employed to designate a drinking cup, κρατῆρ, is commonly derived from κιρασάσθαι, *to mingle*, indicating the prevalent custom of mixing water with wine. *Potter* states, that no certain proportion was observed in forming the mixture. A very common division of wines was into the πολυφόροι or strong wines, bearing a large addition of water, and ὀλιγοφόροι, weak wines. *To drink unmixed wine*, ἀκρατοπιεῖν, was described as synonymous with Σκυθιστὶ πιεῖν, *to drink like a Scythian*.—There were various sorts of wine, made from other substances, besides the grape.—Among the Greek wines from the grape, the earliest, of which we have any distinct account, is the *Maronean*, probably produced on the coast of Thrace, a black sweet wine (*Hom.* Od. ix. 249). The *Pramnian* was another of early celebrity, supposed by some to have its name from a hill in the island of Icaria, where it was produced. In later times, the *Lesbian*, *Chian*, and *Thasian* wines were considered to possess uncommon excellence. The wines from Rhodes, Crete, Cnidus and Cyprus, were also much esteemed. The *Mendean* wine, from Mende, is commended for a peculiar softness. The Greeks also used wines imported from different places in Asia and Egypt; an excellent kind was brought from *Byblos* in Phœnicia; the *Alexandrian*, from the vicinity of Alexandria in Egypt, was highly valued.—See *Henderson's* History of Ancient and Modern Wines. Lond. 1824. 4.

§ 162. The Greeks had usually two meals a day, viz. a breakfast, ἀκράτισμα, ἄριστον, the time of which was not fixed, and a main meal, δεῖπνον, which was regularly towards evening. But they also partook of an evening-meal, δειλινὸν or ἐσπέρισμα, and an after-dish or supper, ὄψον.

Robinson remarks, that most authors speak of but three meals a day, and do not consider the δειλινὸν as a separate meal from the ὄψον; while others think that the Greeks had but *two* meals a day, the ἄριστον and ὄψον. It seems certain, that ἄριστον was finally used to denote the *dinner*, and δεῖπνον the *supper*; the latter being the principal meal.

'There was little variety in the private life of the Athenians. All of them rose at daybreak, and spent a short time in the exercise of devotion. Soon after

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six in the morning, the judges (dicasts) took their seats on the tribunal, and those employed in agriculture, manufactures, or commerce, engaged in their different occupations. At mid-day, the more wealthy citizens, who by that time had commonly finished their serious business, refreshed themselves with a short sleep, and afterwards spent a few hours in hunting, or in the exercise of the palæstra, or in walking through the delightful groves on the banks of the Ilyssus and Cephisus; or still more frequently in discussing with each other, in the forum (agora), the interests of the state, the conduct of the magistrates, and the news of the day. It was also during the afternoon, that the Athenians sometimes played *κυβεία* and *πεττεία*; two games, the first of which resembled hazard, and the other either backgammon or chess.'

'During the day, the Athenians either took no food or only a slight repast in private. At sun-set they sat down to supper, and considering the business of the day as over, devoted the evening to society and amusement, and often continued to a late hour in the night.'

§ 163. In early times, entertainments were given only in honor of the gods on festival days; afterwards they became very common. They were of two sorts; the *εἰλαπίνη*, given by a single person, and the *ἔρανος*, provided at the expense of the party present. Entertainments of the latter kind were generally the most frugal, orderly, and conducive to friendly feeling; such as were invited free of expense, as poets, singers &c., were called *ἀσύμβολοι*; the contribution of each other guest was termed *συμβολή*, *καταβολή*.—The marriage feast, *γάμος*, is sometimes considered as a third sort.—There were also public entertainments for a whole city, tribe, or fraternity, called *συσσίτια*, *πανδαίσιαι*, *δεῖπνα δημοσιά*, *φρατρικά*, &c. furnished by contribution, by the liberality of rich persons, or by the state.

§ 164. Before partaking of an entertainment, the Greeks always washed and anointed. The hands were also again washed (*νίψασθαι*) between the successive courses, and at the close of the feast (*ἀπονίψασθαι*). In the early times the guests sat at the table (§ 52); in later times they reclined, but not always. The couches, prepared for the purpose, were more or less splendid, according to each one's taste and condition in life. Five usually, sometimes more, occupied a single couch. The guests took their places according to their proper rank, although often no exact order was observed. The Greeks attached a certain idea of sanctity to the table and the rights of the table.

Three couches, *κλῖναι*, were usually placed round the table, *τράπεζα*, one on each side, leaving the fourth side open to the servants; hence originated the word *τρικλίνιον*, *triclinium*; they were covered with tapestry, *στρώματα*, and had pillows, *προσκεφάλαια*, for the guests; they were often very costly, being highly ornamented with ivory and precious metals. Several persons usually reclining on the same couch, the first lay on the uppermost part, with his legs extended behind the back of the second, whose head was near the bosom of the first.—The tables were made of wood, highly polished (*ξεστή*, *ἔυξοος*); in later periods, exceedingly costly, adorned with plates of silver and gold, and curiously carved images.

§ 165. At a regular and principal meal (as the *δεῖπνον*), the first

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course, *πρόπομα*, *δείπνου προοίμιον*, consisted generally of pungent herbs with olives, eggs, oysters, a mixture of honey and wine (*οἰνόμελι*), and the like. Then came the chief dish, more substantial and costly, *κεφαλὴ δείπνου*. Afterwards the dessert, *δευτέρα τράπεζα*, consisting of various sweet meats, furnished with great splendor in times of luxury and called *ἐπίδειπνα*, *μεταδόρπια*, &c.—In all entertainments it was customary first to offer some of the provisions to the gods, especially to make an oblation from the liquor.—On all cheerful occasions the guests were clothed in white, and crowned with garlands.

At entertainments connected with the festivals of the gods, the garlands worn were formed of the leaf or flower sacred to the particular god, honored on the occasion. At other entertainments they were composed of various sorts, according to the season of the year, and the taste and circumstances of the parties. The rose, being an emblem of silence, was often placed above the table, to signify that what was there said or done should be kept private; hence the phrase *ὑπὸ ῥόδον*, *sub rosa*.

§ 166. The officers and attendants at an entertainment were as follows; the *Συμποσίαρχος*, chief manager, who was either the maker of the feast (*ὁ ἑστιάτωρ*), or one appointed to that place, called also *τραπεζοποιός*, *ἀρχιτρίκλινος*; the *Βασιλεύς*, whose business was to see, that the laws and rules of such entertainments were preserved, and who was sometimes the same as the first mentioned; the *Διαιτρός*, who divided and distributed the food, of which the best and largest portions were given to the most honored guests; and the *Οἰνοχόοι*, who distributed the drink, and were heralds (*κήρυκες*), youths (*κοῦροι*), often of noble birth, or servants (*δοῦλοι*).

In the later ages, it became an object of luxury to have young and beautiful slaves, to perform the last mentioned office; for such ones, extravagant prices were paid; and a distinction was made between the *ὑδροφόροι*, who served the water, and the *οἰνοχόοι*, who poured the wine, and were younger. When waiting at table, they were richly adorned in person and dress.

§ 167.[t] The drinking vessels or cups (*κρατῆρες*, *δέπατα*) were generally very large, often rich and costly; they were frequently crowned with garlands. It was customary for the master of the feast to drink to his guests in the order of their rank, drinking himself a part of the cup and sending the remainder to the person named, which was termed *προπίνειν*; while the act of the person, who received the cup and drank the rest of its contents, was termed *ἀντιπροπίνειν*. It was also customary to drink to the honor of the gods, and to the memory of absent friends, calling them by name. Three cups were usually drank to the gods, each one to a particular god, as *Κρατὴρ Ἑρμοῦ*, *Κρατὴρ Διὸς Σωτῆρος*.—Sometimes the guests contended, who should drink the most; and prizes were awarded to the con-

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querors. Some melancholy excesses are recorded; as, for instance, the case of Alexander, who in this way lost his life.

Singing (*μολπή*), instrumental music, and dancing (*ὀρχηστύς*), were accompaniments of almost every feast. The songs were in early times chiefly hymns to gods or heroes; subsequently songs and dances of a wanton character were introduced. The most remarkable of the various songs used were those termed *σκόλια*.

Athenæus, L. x. c. 9. 10. Cf. *Ælian*, Var. Hist. L. ii. c. 41.—Respecting the *σκόλια*, see P. II. § 27.—After the music and dancing, the guests often were invited to participate in various sports. In earlier times, the athletic games were practiced; but in the later ages, less violent exercises were more frequently chosen, among which playing at the *κότταβος* seems to have been a favorite amusement. Cf. *Robinson*, Arch. Gr. p. 524.—Frequently there were entertainments or repasts, at which conversation and discourses were designed to form the principal amusement (*συμπόσιοι*). Cf. P. II. § 69.—*Lond. Quart. Rev.* vol. xxiv. p. 421.

§ 168. The hospitality practiced by the early Greeks (§ 57) remained customary also in later times. The Cretans especially had the reputation of being hospitable; the Athenians were termed *φιλόξενοι*; but the Spartans were less courteous to strangers. Hospitality was viewed as a religious duty, and several gods were supposed to take strangers under special protection, and to avenge all injuries done to them. It was customary, at the hospitable meal, first to present salt (*θεῖος ἅλς*) before the stranger, as a token perhaps of permanent friendship. The alliance contracted by mutual hospitality (*προξενία, τὸ ὁμοτράπεζον*) was as sacred, as that of consanguinity. The parties often exchanged tokens of it (*σύμβολα*) in friendly gifts (*ξένια, δῶρα, ξενικά*), which were carefully preserved, and handed down to posterity. Officers were publicly appointed, called *πρόξενοι*, whose duty was to receive all foreigners, coming on any public errand, to provide entertainment and lodging for them, and conduct them to the public spectacles and festivals.

§ 169. The dress of the Greeks did not undergo any very important changes; at least the names used in the first period were still applied to the principal garments in later times. Their clothing was more commonly made of uncolored white wool, sometimes of linen and cotton. Of the colors, which were given to dress, purple was the most esteemed.—Next to the body, both men and women wore a tunic, an under-garment of wool, *χιτών*, which extended to the knee, and, when worn alone, was trussed up by a rich girdle (*ζώνη*); in some cases it was fastened from the shoulders by costly buckles or clasps (*περόναι, πόρπαι*). Over this garment the men wore a mantle or robe, which was long (*φᾶρος, ἱμάτιον*) as worn by the more res-

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pectable, while the lower classes used a shorter kind (*χλαῖνα*). There was also another sort of short mantle, *χλαμύς*, worn chiefly by soldiers. The women generally wore over the tunic a robe (*ἱμάτιον*), rather short, and over this a broad veil or outer robe, *πέπλος*, with which they could cover also the head.

Coverings for the feet (*ὑποδήματα, πέδιλα*) were used very early, but not universally; they were of various forms. Hats (*πίλοι, πιλία, πιλίδια*) were first introduced at a later period, designed chiefly as a protection against the weather.

The military covering for the head was the helmet (§ 44). Women always wore upon their heads coverings or ornaments; some of them were the following: *ἄμπυξ*, a *fillet*, with which the hair was tied; *κάλυπτρα* a *veil*; *κρήδεμνον*, a covering which came down from the head to the shoulders; *κεκρύφαλος*, a net inclosing the hair; *μίτρα*, a sort of cap or turban. The term *μίτρα* is also applied to a kind of girdle worn by military men under the *θώραξ*. A form of the fillet used by women given to luxury was termed *στεφάνη ὑψηλή*. The *ὅρμος* was a sort of necklace; the women frequently had also ear-rings, *ἕρματα, ἔλικες, ἐνώτια*. Among the Athenians, some of the men wore in their hair golden ornaments called *τέττιγες*.

The shoes were tied under the soles of the feet by thongs, *ἱμάντες*; hence the terms *ὑποδεῖν* and *ὑπολυεῖν*, for putting on and taking off the shoes. The following were some of the varieties; *ἀρβύλαι*, large and easy shoes, which came up to the ankle; *βλαῦται*, shoes worn chiefly in the house; *διάβαθρα*, shoes common to men and women; *ἐμβάται*, shoes used by comedians; *κόθορνοι*, shoes used by tragedians, buskins; *καρβατίναι*, coarse shoes worn by peasants; *κρηπῖδες*, a kind of slipper; supposed by some to be used by soldiers particularly; *λακωνικαί, ἀμυκλαῖδες*, Spartan shoes, of a red color; *περσικαί*, shoes of a white color, generally worn by courtezans; *περιβαρίδες*, shoes worn by women of rank; *σάνδαλα*, shoes anciently peculiar to heroines, consisting originally of a piece of wood bound to the sole of the foot.

Of coverings for the body, called in general *ἱσθῆς, ἵσθημα* and *εἵμα*, there were many varieties and forms, besides those named in the section above; as, *βαίτη, διφθέρα*, a shepherd's garment, of skins; *ἐγκόμβωμα*, a cloak used by shepherds and servants; *ἐπωμίς*, a short garment for females, which was thrown over the shoulders; *ἐξωμίς*, a slave's garment, having only one sleeve (§ 99); *ἐφεστρίς*, a kind of great coat, made of the skins of goats; *ζῶστρον*, a girdle appropriate for women; *θερίστριον*, a thin garment for summer; *κατωνάκη*, a slave's robe, bordered at the bottom with sheepskin; *λῆδος*, a garment common to both sexes, suitable for warm weather; *στολή*, a long robe reaching to the heels: *στρόφιον*, a kind of kerchief worn by women over the bosom (*στηθόδεσμος*); *τρίβων, τριβώνιον*, a cloak of course stuff, worn by philosophers and poor persons; *ταινία*, a sort of band used by females and passing over the breast, used also to signify an ornament for the head; *φαινόλης*, a cloak without sleeves for cold or rainy weather; *χλανίς*, a fine thin robe; *ψέλλιον*, an ornament worn by women chiefly, upon the arms and hands, *a bracelet*. *Robinson's* Arch. Gr. 541-46.

The following is an incidental remark of *Chateaubriand* respecting the material of ancient clothing. 'My host laughed at the faces that I made at the wine and honey of Attica; but, as some compensation for the disappointment, he desired me to take notice of the dress of the female who waited on us. It was the very drapery of the ancient Greeks, especially in the horizontal and undulating folds that were formed below the bosom, and joined the perpendicular folds which marked the skirt of the tunic. The coarse stuff, of which this woman's dress was composed, heightened the resemblance; for to judge from sculpture, the stuffs of the ancients were much thicker than ours. It would be impossible to form the large sweeps observable in antique draperies with the muslins and silks of modern female attire; the gauze of Cos, and the other stuffs which the satirists denominated *woven wind*, were never imitated by the chisel.' *Travels in Greece* &c. p. 137 (N. Y. ed. 1814).—Respecting the material of the vestments of Cos, see § 335.—On the question concerning the use of silk among the Greeks, cf. *Anthon's* Lempriere, under the word *Seres*.

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§ 170. The custom of frequent bathing and anointing continued to the latest period, and both were practiced for pleasure as well as for cleanliness and vigor of body. Public baths became at length very common, even in the cities, which had not previously admitted them. They were furnished with several distinct rooms for undressing, for bathing, for anointing &c., which were named from their appropriate uses. The various ointments used had different names according to the modes and materials of their preparation. To such an extent did extravagance go in this respect, that it was sometimes necessary to check it by laws. At Sparta the selling of perfumed ointments was wholly prohibited, and in Athens *men* were not allowed to engage in it.—Some of the services connected with washing and anointing were performed by women; in particular they washed and anointed the feet. It was the custom to kiss the feet of such as were highly esteemed.

In illustration of this custom of kissing the feet, Cf. *Aristophanes*, Σφῆκες (p. 460. ed. Lug. Bat. 1624), and in New Test. *Luke*, vii. 38. *John*, xi. 2.

The public baths were furnished with various accommodations for convenience and pleasure. They commonly contained several separate rooms; (1) the ἀποδυτήριον, in which those who bathed put off their clothes; (2) the ὑπόκαυστον, the 'sweating room,' or room for taking vapor baths; (3) the βαπτιστήριον, for the hot bath; (4) the λουτρὸν, for the cold bath; (5) the ἀλειπτήριον the anointing room. *Robinson*, 506.—Comp. P. V. § 64.

'Every part of the body had its appropriate unguent. To the feet and legs the Greeks applied Ægyptian ointment; the oil extracted from the palm was thought best adapted to the cheeks and breasts; the alms were refreshed with balsam-mint; sweet-majoram had the honor of supplying an oil for the eye-brows and hair, as wild thyme had for the knee and neck.—A nice distinction divided perfumes into two kinds; the first were a thicker sort and applied more as salves or wax (χρίματα); the others were liquid and poured over the limbs (ἀλείμματα). To indulge in the liquid ointment was thought to evince a feminine and voluptuous disposition; but the sober and virtuous, it was allowed, might use the thicker sort without any impeachment of their good qualities.'—*L. Quart. Rev.* xxiii. 263.

§ 171. The general construction of Greek houses has already been stated (§ 56). Perfect as was the art of architecture, particularly at Athens, it was applied to public buildings rather than private dwellings, which were mostly of an ordinary character. This was true also at Thebes, otherwise greatly celebrated for her superb architecture. Much more care was bestowed in ornamenting the interior apartments, especially the hall for eating, with rich furniture and utensils, and with elegant works of art (P. I. § 178). Besides, the custom of encompassing and bordering most of the public places or openings with colonnades hindered a free view of the private houses, and rendered their beauty or splendor superfluous. The artists also found it to their honor and profit to construct the public edifices in a style of superior magnificence.

The common term for the whole house was οἶκος; the eating hall was called τρικλίνιον and ἑστιατόριον; the sleeping room, κοιτών; a bed, κοίτη or λέχος; a door, θύρα or πύλη.—*Potter* gives the following account of Grecian houses.

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'The men and women had distinct apartments. The part, in which the men lodged, was towards the gate, and called ἀνδρών, or ἀνδρωνῖτις; that assigned to the women, was termed γυναικών, γυναικωνῖτις, and was the most remote part of the house, and behind the αὐλή, before which were other apartments denominated πρόδομος and προαύλιον. The women's chambers were called τάγηοι θάλαμοι, as being placed at the top of the house (cf. § 56), for the lodgings of the women were usually in the highest rooms (ᾤα, ὑπερῷα). Penelope lodged in such a place, to which she ascended by a κλίμαξ (*Odys.* I. 330).'——Although in general the private dwellings were of an ordinary character, yet in the time of Demosthenes there were some, which were very costly and splendid.—The houses of Sparta are said to have been more lofty, and built with greater solidity than those at Athens.

§ 172. The arts of industry, especially navigation and commerce, were highly prosperous in the flourishing period of Grecian history. These were originally in the hands of the Phœnicians solely; but afterwards were shared by the occupants of Asia Minor and several of the Greek islands. The lucrative commerce of Egypt was then chiefly monopolized by the Greeks. Athens was forced to cultivate these arts by the unproductiveness of her soil; and although Lycurgus prohibited commerce at Sparta, yet afterwards even there it gradually and constantly increased. By the union with Egypt at a later period, Grecian commerce rose to still higher success. Besides the states just named, Corinth and the islands Ægina and Rhodes were the principal places of commerce; and their industry and enterprize contributed very much to the wealth and power of the Grecian states.

See *D. H. Hegewisch's* geograph. und histor. Nachrichten die Colonien der Griechen betreffend. Altona 1808. 8.—*Rollin's* History of the Arts and Sciences of the Ancients.

Attica was favorably situated for commerce being washed on three sides by the sea. Her merchants are said, besides receiving the corn, wines, and metals, which came from various places in the Mediterranean, to have imported also timber, salted fish, and slaves from Thrace and Macedonia; woollen and other stuffs from Asia Minor and Syria; and honey, wax, tar, and hides from the cities on the Black Sea. They likewise exported, not only different commodities, brought from foreign countries for the purpose, but the products of Attica; which were, chiefly, olives and oil, and various articles of manufacture, particularly arms and domestic utensils.—*Barthelemy's* Anacharsis. Ch. 55.

§ 173. Here it may be proper to give a brief account of the monies, weights, and measures of the Greeks. In early times, traffic was effected only by exchange of goods, or barter, the inconvenience of which must soon be felt. Rude metals were next employed, in order to render an equivalent for what was purchased, and were weighed for the purpose. Afterwards their weight and value were indicated by signs, marked or impressed upon them. At length, regular coins were stamped, but the exact time of their first appearance cannot be decided (cf. P. I. §§ 94, 95). It is known, however, that in the time of Solon, B. C. about 600, they were in common use in Greece. The metals used in making money-coins were gold, silver, brass, copper,

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and iron. The oldest coins were impressed only on one side. The impressions were various, both as to the objects represented, and as to the art and skill therein exhibited. The Attic coins were stamped with an image of Minerva, and of the owl, her sacred bird.

§ 174. The general terms used to designate metals as a circulating medium were these; νομισμα, any legitimate coin; χρῆμα, money in the loose sense; and κέρμα, small coin or change. Besides these, there were numberless specific names, derived from the weight of the coins, the place where they were struck, or the image upon their face. There were also terms, which expressed large sums or amounts, but were not names of actual coins; as e. g. the μνᾶ or μνέα, which at Athens was the sum of 100 drachms, at Ægina of 160; and the τάλαντον, which usually was the sum of 6000 drachms, but had a different value in different places. A talent of gold in Attica was equivalent to 10 talents of silver.

Among the coins, named from the image upon them, were the βοῦς bearing the figure of an ox; the κόρη, having a representation of Pallas, the maid; γλαύξ, with an owl for its device, another name for the tetradrachma.

§ 175. Of the actual and circulating coins the λεπτόν was the smallest. *Seven* of this name were equal to the χαλκοῦς, and *eight* of the latter to the ὀβολός. This last varied, however, in value, according to the place where it was coined. *Six* ὀβολοί were equivalent to the δραχμή, which had its name from the weight, but was of different values in different places. The names of the coins ἡμιωβόλιον, διωβόλιον or διόβολον, τριόβολον &c. and ἡμίδραχμον, δίδραχμον &c. are easily understood. *Four* δραχμαί were equal to the στατῆρ in silver, a coin, which was also called τετράδραχμον, and seems to have been the one most generally in use among the Greeks. The στατῆρ in gold was equivalent in value to 20 δραχμαί, in weight to 2, and was sometimes called δίδραχμος, but was most generally termed χρυσοῦς. It received likewise other names from the places where, or the kings under whom, it was struck; as e. g. *Stater Daricus, Stater Crœsi* &c. The term μνᾶ was also in many instances used to signify merely the golden στατῆρ. Various changes successively took place in the denominations of Greek coins.

§ 176. So also there were changes in the worth of these coins, both as to their actual contents and their relative value. Sometimes it was necessary to coin tin and iron for money. The Spartans were required by the laws of Lycurgus to use iron, and did not depart from the custom until a late period. The common ratio of value between gold and silver was as one to ten, but it was sometimes above; as one

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to twelve and a half. There are many difficulties in the way of comparing Grecian money with modern, and thus obtaining a settled idea of the value of the former. The δραχμή equalled about 9d sterling.

Many specimens of the silver στατὴρ or τετράδραχμον (§ 175) are still preserved in collections. *Letronne*, having accurately examined 500 of them, and arranged them according to the centuries, in which they were struck, deduced the mean weight of the old Attic δραχμή, coined B. C. 2 centuries and more; and the value, as thus derived, is stated at 17 *cents*, 5-93 *mills*, of our currency. The later δραχμή is stated at 16 *cents*, 5-22 *mills*.—*Conger's* Essay on the Measures, Weights and Monies of the Greeks and Romans.

In connection with an account of the Grecian monies and coins, it is proper to speak of their systems of notation, or of denoting numbers.—The more ancient method was quite simple. Six letters were used for the purpose, viz. for *one*, *I*, perhaps from Ἰα for Μία; for *five*, *Π*, from Πέντε; for *ten*, *Δ*, from Δέκα; for a *hundred*, *H*, from Ἑκατον; for a *thousand*, *X*, from Χίλια; and for *ten thousand*, *M*, from Μύρια. All numbers were expressed by combinations of these letters; each combination signifying the *sum* of the numbers designated by the letters separately; e. g. *ΠΙΙΙ* represented *eight*; *ΔΠΙ sixteen*; *ΔΔ twenty* &c. Sometimes they were combined so as to express the *product*, instead of the *sum*, of the separate letters; in such case one of the letters was made large, and the other was written within it of a smaller size; for example, [Δ] (designed to represent a *Π* with a *Δ* in its bosom) signified 10 X 5, i. e. 50: so a *Π* with an *H* placed within it signified 100 X 5, or 500; and a *Δ* having *M* within it signified 10,000 X 10, or 100,000: this form of combination was chiefly confined to numbers involving 5 as a factor; such numbers were expressed by using a large *Π* and writing the letter for the other factor in its bosom.—This was the old Attic system, and is found on inscriptions; it is seen in the Chronicon Parium (cf. P. I. § 91. 4).

But this method was superceded by another, in which all the letters of the alphabet were employed, and also three signs in addition, viz. βαῦ, κόππα, and σαμπῖ, mentioned in P. I. § 46. By this system, the first eight letters, from *Alpha* to *Theta*, expressed the units respectively from 1 to 9, Βαῦ being inserted after *Epsilon* to signify 6; the second eight, from *Iota* to *Pi*, expressed the tens; the last, *Π*, signifying 80, and κόππα being used for 90; the next eight, from *Rho* to *Omega*, expressed the hundreds, Ω standing for 800, and Σαμπῖ being used for 900. The letters, when thus used to designate numbers, were usually marked with a stroke above; thus, ι', 10; κ', 20; κβ' 22. In order to express *thousands*, the eight first letters with Βαῦ were again used, but with a stroke beneath; thus, δ, 4,000; ,ς, 6000; ,κυλβ', 20,432.—Cf. *Robinson's* Buttmann, § 2.—*Bouillet*, Dict. Class. (*Tableaux* &c. N. 34.)

§ 177. The use of weights was of early origin among the Greeks, as elsewhere. Grecian weights had the same names with their coins of money, a circumstance which seems clearly to point back to the custom of weighing uncoined gold and silver for purposes of exchange. The proportions of the weights were different in different applications of them; as e. g. those of common merchandize did not in all respects correspond with those of the apothecary. The ὀβολὸς is said to have been the smallest weight used, except by apothecaries or physicians, who used a weight, termed κεράτιον, about one fourth of the ὀβολὸς, and another, σιτάριον, only one fourth of that.

§ 178. In speaking of the Greek measures, we may notice them as divided into measures of length, extent, or capacity. The names of the measures of length were taken, as was the case in most of the

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ancient nations, from members of the human body; e. g. δάκτυλος, a finger's breadth; σπιθαμή, a span, hand's width, the distance from the extremity of the thumb to that of the little finger; πούς, a foot. The Herculean or Olympic foot was longer. The πῆχυς, a cubit, was the distance from the elbow to the extremity of the middle finger. Ὀργυιά, a fathom, was the distance across the breast, between the extremities of the hands, the arms being extended (ὀρέγω) in a horizontal line.

Of measures including length and breadth, or measures of extent, the principal were the πούς, the ἄρουρα, and the πλέθρον. The πούς was a square, with each side one foot; the ἄρουρα, a square with each side 50 πόδες; and the πλέθρον, a square with a side of 100 πόδες; so that 2,500 πόδες made an ἄρουρα, and 4 ἄρουραι a πλέθρον.

§ 179. Measures of capacity had mostly the same names, whether applied to liquids, or to things dry. The largest liquid measure was μετρητής, equal to about 8 gallons, and called also sometimes κάδος, κεράμιον, and ἀμφορεύς. The smallest measure was the κοχλιάριον, containing less than a hundredth part of a pint, and so called from κόχλος or κοχλίον, a snail-shell. The ξέστης contained about a pint, and was equal to twice the measure termed κοτύλη. Between the κοτύλη (half-pint) and the κοχλιάριον, six intervening measures are named. The measure next larger than the ξέστης (pint) was the χοῦς, containing upwards of two quarts.

The κοτύλη is said to have been applied by ancient physicians to the same use as modern graduated glasses of apothecaries, being made of horn, and divided on the outside by lines, so that certain parts of the measure corresponded to certain denominations of weight.—The largest measure, applied to things dry, was the μέδιμνος, which contained somewhat more than a bushel and a fourth, and received different names in different regions. The χοῖνιξ was a little less than a quart; 48 χοίνικες made 1 μέδιμνος. Most of the other measures were of the same names as the liquid measures.

§ 180. The social pleasures and amusements of the Greeks were very numerous, and in the better portion of their history, various, refined and tasteful. Music and dancing were among the most prominent, and were almost a necessary accompaniment of public and private festivals, entertainments, and social meetings. In this custom there was a regard not merely to immediate gratification, but also to the promotion of the general culture. Song and musical accompaniment were almost inseparable; at least instrumental music was scarcely ever practiced without vocal.—There were several kinds of exercise, which it was common to connect with the entertainments of the banquet, and various social games or plays (cf. § 167).

See *Jul. Caes. Bulengeri* de ludis privatis ac domesticis veterum liber unicus. Lugd. 1627. 8.—On various Doric dances, cf. *Mueller*, Hist. and Antiq. of Dor. Race. B. i. ch. 6.—A favorite dance is still preserved in Greece, called *Romaica*; see *Lond. Quart. Rev.* xxiii. 350.

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We have before spoken of the great importance and comprehensive meaning of music (*μουσικὴ*) in the system of education among the Greeks (cf. P. I. § 64). Here we introduce the following remarks on *musical sounds* and *instruments*, from *Robinson* (B. v. ch. 23).—'In music the Greeks distinguished sounds, intervals, concords, genera, modes, rhythmus, mutations, and melopœia. The notes or sounds of the voice were seven, each of which was attributed to some particular planet: 1. *ὑπάτη*, to the moon; 2. *παρυπάτη*, to Jupiter; 3. *λίχανος*, to Mercury; 4. *μέση*, to the sun; 5. *παραμέση*, to Mars; 6. *τρίτη*, to Venus; and 7. *νήτη*, to Saturn. Some, however, take them in a contrary order, and ascribe *ὑπάτη* to Saturn, and *νήτη* to the Moon. The tone or mode, which the musicians used in raising or depressing the sound, was called *νόμος*; and they were called *νόμοι*, as being laws or models by which they sang or played. There were four principal *νόμοι* or modes; the Phrygian, the Lydian, the Doric, and the Ionic. To these some add a fifth, which they call the Æolic, but which is not mentioned by ancient authors. The Phrygian mode was religious; the Lydian, plaintive; the Doric martial; the Ionic, gay and cheerful; and the Æolic, simple. The mode used in exciting soldiers to battle was called *Ὀρθιος*.—Afterwards, *νόμοι* began to be applied to the hymns which were sung in those modes.

The music of the Greeks was either vocal or instumental. The music of those who only played on instruments was called *μουσικὴ ψιλὴ*; that of those who also sang to the instrument, *μουσικὴ μετὰ μελῳδίας*. The musical instruments were divided into *ἐμπνευστὰ*, wind instruments, and *ἔντατα* or *νευρόδετα*, stringed instruments. The lyre, the flute, and the pipe, were the three principal instruments; but there were several others.

Of the instruments to which chords or strings were applied, the most famous was the lyre, which was called in Greek *κιθάρα* and *φόρμιγξ*, though some affect a distinction between the harp and the lyre.—At first, the strings were made of linen thread, and afterwards of the intestines of sheep. Anciently, the chords or strings were three in number, whence such lyre was called *τρίχορδος*; and the lyre with three strings is said by some to have been invented in Asia, a city of Lydia, whence it was sometimes denominated *ἀσίας*. Afterwards, it was rendered more perfect by having seven strings, and hence was called *ἑπτάχορδος*, *ἑπτάφθογγος*, and *ἑπτάγλωσσος*. They struck the strings sometimes with a bow, and sometimes only with the fingers; and to play on this instrument was called in Greek *κιθαρίζειν*, *κρούειν πλήκτρῳ*, or *διώκειν*, *δακτυλίοις κρούειν*, and *ψάλλειν*. To learn to play well on the lyre, an apprenticeship of three years was necessary. This instrument was invented in Arcadia, which abounded with tortoises, of the shell of which the lyre was made.

The flute, *αὐλός*, was a celebrated instrument. It was used in the sacrifices of the gods, at festivals, games, entertainments, and funerals. Minerva is said to have invented the straight, and Pan the oblique flute (*πλαγίαυλον*).—Flutes were made of the bones of stags or fawns, and hence called *νέβρειοι αὐλοί*; and the invention of making them of these materials is ascribed to the Thebans. They were also made of the bones of asses, and of elephants; and likewise of reed, box, and lotus. The Bœotians excelled all the other Greeks in playing on this instrument.

The pipe was called *σύριγξ*, and differed in sound from the flute. The tone of the pipe was sharp and shrill; and hence its sounds were called *λεπταλέαι*. On the contrary, the sound of the flute was grave, full and mellow; and hence the flute was denominated *βαρύβρομος*.'——The Syrinx, which is called also the pipe of Pan, is of great antiquity; some suppose it to be the instrument mentioned by Moses (Gen. iv. 21.) by the name of *ugabh* (See *Comprehensive Commentary*). It is still found in the east, in Turkey and Syria; with the number of its reeds varying, it is said, from *five to twenty-five*.

Besides the instruments already named, we may mention the following. (*a*) *Stringed*; *νάβλα*, a sort of lute or lyre said to have twelve strings (*δώδεκα φθόγγους*); *πηκτίς*, another variety of the lyre used by the Lydians; *μαγάδις*, a lute with twenty strings; *ὄσκαρον*, said to be of a square form and similar to the *ψιθύρα*; *κινύρα*, an Asiatic lute often said to be of a melancholy tone, but perhaps without foundation; it has been supposed that the strings were drawn over a sounding board and in playing were struck with a plectrum, like a modern violin; *σαμβύκη*, a harp of a triangular form, with four strings of acute sound, used in chanting iambics; *τρίγωνον*, a triangle with several strings of unequal length; *ψαλτήριον*, said to be like the *μαγάδις*, and also used for any variety of the lyre; *ψιθύρα*, a Libyan instrument of a square form.—(*b*) *Wind instruments*; *ἔλυμος*, a

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kind of flute of Phrygian invention, usually made of box-wood; γίγγρα, or γιγγρία, a Phœnician pipe (§ 77. 2), short, of a plaintive note; μόναυλος, a flute used especially at nuptial festivals. It may be remarked, that there was a great variety of these instruments belonging to the class of pipes or flutes; a *double* flute is mentioned, called also the *right* and *left*; the right one, or that held in the right hand, is represented as shorter and having a higher tone than the left; and both as blown by the performer at the same time; thus a musician is exhibited in a representation discovered at Pompeii (see p. 260 of *Pompeii*, as cited P. I. § 226.)—There were several varieties likewise of the σάλπιγξ, or trumpet.—There seem also to have been, in the later times at least, a variety of musical instruments of the kind termed ὕδραυλις, or water-organ. See *Thevenot*, Vet. Math. Op. cited P. II. § 208. 1.—Cf. *Hawkin's* History of Music. Lond. 1776.—(*c*) Some instruments of *percussion* were also used; τύμπανον, a sort of kettle-drum, flat on one side and convex on on the other, formed of wood with leather drawn over it; much used at the festivals of Cybele and of Bacchus; κύμβαλα, cymbals which were of metal (χάλκα); usually large and broad; sometimes smaller so that two were held in each hand of the player, and such as are used by oriental dancing-women. The κώδων was merely a little bell.—Some remarks with a plate illustrating a part of the instruments above named are found in *Pfeiffer* on the Music of the Hebrews, translated by *O. A. Taylor*, in the *Bibl. Repos. & Quart. Obs.* Vol. vi. p. 357.—Cf. *Sulzer's* Allg. Theorie, Article *Instrumental Musik*.

§ 181. The restraint imposed upon the female sex among the Greeks has already been mentioned (§ 59). This state of subjection and degradation continued even in the most flourishing times. Unmarried females were very narrowly watched. Their apartment in the house (παρθενών) was commonly kept closed and fastened. The married women were at liberty only to go as far as the door of the court or yard. Mothers were allowed a little more freedom. In general, women were allowed to appear in public but seldom, and then not without wearing veils (κάλυπτρον).—In Sparta, however, only married women were required to wear veils; the unmarried might appear without them. The sex enjoyed generally far more liberty at Sparta than at Athens. Lycurgus hoped by removing restraints to promote an innocent familiarity of intercourse. But this freedom, however virtuous it might be at first, at length degenerated into licentiousness.

On the state of female society in Greece, see *Lond. Quart. Rev.* vol. xxii. 163. —*Bibl. Repos.* vol. ii. p. 478.

§ 182. The marriage state was much respected among the Greeks, and was promoted and guarded by the laws. In Sparta particularly, certain penalties were inflicted upon such, as remained unmarried after a certain age. At Athens also, all who wished to be commanders or orators, or to hold any public office, were required to have a family and to own a real estate. Polygamy on the other hand was not permitted, although exceptions were made in some special cases. The age, at which marriage should be allowed, was also prescribed, a younger age being granted to females than to males; the latter, at Athens, were forbidden to marry, until they were thirty five.

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At Sparta the usual age for men to marry was thirty, and for women twenty. Marriage between parties of near consanguinity was not allowed, or at least was generally viewed as improper and scandalous. The Athenians, however, were allowed to marry sisters by the same father (ὁμοπατρίους), although not those by the same mother (ὁμομητρίους). In most of the states, a citizen could marry only the daughter of a citizen; yet there was sometimes an exception.

§ 183. When a virgin was sought in marriage, it was necessary first to consult the parents, and if they were not living, the brother or guardian (ἐπίτροπος). The betrothing was usually made in a formal manner by the father. The parties pledged to each other mutual fidelity. The giving of a dowry (προῖξ, φερνή) with the bride was a custom in Greece generally. At Athens it was a legal and indispensable requisite, although the dowry was but small. In Sparta however, Lycurgus nearly abolished the custom. In the settlement of the dowry, and the stipulations connected with it, witnesses were called in, and the husband delivered an acknowledgement or receipt (προικῶα), when he took the stipulated gifts. At Athens it was customary before the actual marriage to present the bride before Diana with offerings and prayers; this ceremony was called ἀρκτεία, and was designed to appease the goddess, who was supposed to be averse to marriage. There were other divinities, male and female, who where imagined to preside over marriage, and were therefore called γαμήλιοι θεοί, to whom it was necessary to offer sacrifices on entering into the marriage contract.

§ 184. At the nuptials the betrothed pair, as well as the place of the festivity, were adorned with garlands and flowers. Towards evening the bride was conducted to the house of the bridegroom (οἶκον ἄγεσθαι) either on foot or in a carriage (ἅρμα). The bridesman, who attended her on this occasion, was called πάροχος or παράνυμφος. A procession went before her, bearing lighted torches, and accompanied with music and dancing. When the newly married couple entered the house, it was customary to place or pour upon their heads figs and other varieties of fruit. The parties then sat down to a banquet, which was, as well as the nuptial ceremonies together, termed γάμος, and was attended with music and dancing. The songs were called ὑμέναιοι, or ὑμένες. After the dancing, the pair were conducted with torches to the bridal chamber (θαλάμος), which was usually highly decorated for the occasion. The young men and maids remained without, dancing, and singing the ἐπιθαλάμιον κοιμητικόν, while a friend of the bridegroom stood by as keeper of the door (θυρωρός). This company returned to the door in the morning, and sung what

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was called the ἐπιθαλάμιον ἐγερτικόν. The nuptial solemnities occupied several days; one of them called ἐπαύλια, another ἀπαύλια.

See a lively description of an Athenian marriage in *Barthelemy's* Anacharsis, Ch. 77.—On the marriage customs in Sparta, cf. *Mueller*, B. iv. Ch. 4.——Polygamy was not generally allowed. Adultery was punished, and in some cases with severity. But concubinage was permitted without restraint. Concubines (παλλακίδες) were usually captives or purchased slaves. Prostitution was exceedingly common, and favored even by the whole system of religious worship. In Athens the most distinguished statesmen and philosophers openly associated with females of dissolute morals (ἑταίραι). The city of Corinth was still more famous for licentiousness.—Respecting the prevalence of sensuality among the Greeks, cf. *Bibl. Repos.* vol. ii. p. 441.

§ 185.[t] Something should be said of the Greek customs in later times in reference to funerals and burials. Funeral obsequies were considered as a sacred duty to the departed, and were therefore termed δίκαια, νόμιμα, ὅσια. They were denied only to notorious criminals, traitors and suicides, especially such as destroyed themselves to escape punishment, spendthrifts and the like, whose remains, if they happened to obtain burial, were even disinterred. Some of the customs connected with the burial of the dead have already (§§ 30, 31) been mentioned. In later times it was common to wrap the corpse in a costly robe, the color of which was generally white; and deck it with green boughs and garlands of flowers. The body was then laid out to view (προτίθεσθαι) in the entrance of the house, on the ground, or on a bier (φέρετρον), where it remained at least one day, with the feet towards the gate. It was while here constantly watched. A vase of lustral water (ἀρδάνιον) stood by, to purify such as touched the corpse. Shortly before it was removed for burial, a piece of money, usually an ὀβολός, was placed in the mouth, as the fare (δανάκη, πορθμιον) due to Charon for ferrying the departed over the Styx. A cake made of flour and honey (μελιττοῦτα) was also put in the mouth, to appease the dog Ceberus supposed to guard the entrance into Hades (ἄδης).

§ 186.[t] The funeral itself was termed ἐκκομιδή, or ἐκφορά, the carrying forth of the corpse, which at Athens was performed before sunrise, but elsewhere in the day time. In Greece generally, young persons were buried at break of day or early morning twilight. The corpse was placed on a bier, or if the deceased had been a warrior, on a large shield, and the bearers carried it on their shoulders (ἄρδην φέρειν), followed by the friends and relatives of both sexes. The procession was commonly on horseback, or in carriages; it was a token of higher respect when all went on foot.—Sorrow for the deceased was manifested by solitary retirement, fasting and silence, by wearing black and sordid garments, by covering the head with ashes, and plucking off the hair, by cries of lamentation, and by funeral dirges. The latter were performed by musicians employed for the purpose

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(*θρήνων ἔξαρχοι*); one was sung as the corpse was borne forward, another at the funeral pile, and the third at the grave; they were called *ὀλοφυρμοὶ*, also *ἰάλεμοι*, *τάλεμοι*.

§ 187. The custom of burning the corpse became universal among the later Greeks; the ceremonies attending it have been chiefly mentioned before (§ 31). The ashes and bones were gathered (*ὀστολόγιον*) in an urn, and buried, commonly without the city, amid many blessings and prayers for their repose. The urns used for this purpose (*κάλπαι*, *λάρναxες*, *ὀστοθῆκαι*, *σοροὶ* &c.) were made of different materials, wood, stone or precious metal, according to the rank and circumstances of the deceased.

The sepulchral monuments of distinguished men were built often with great expense and splendor. Monuments were also frequently erected to them in other spots, where their ashes were not deposited. The solemnities of their burial were concluded with a funeral oration or eulogy, with games, repasts, and sacrifices and libations, which were, in many cases, repeated on the successive anniversaries of their decease.

In early times the Greeks were accustomed to place their dead in repositories, made for the purpose, in their own houses. Temples also were sometimes made repositories for the dead; especially for such as had rendered eminent public services. But in later ages it became the general custom to bury the dead without the cities and chiefly by the highways. Graves at first were mere openings dug in the earth, *ὑπόγαια*. Soon there was a custom of paving and arching them with stone.

The *μνημεῖα* (also *μνήματα*, *σήματα*) consisted of two parts; the grave strictly, called sometimes *μνημεῖον*, but also *σπήλαιον*, *τύμβος* and *τάφος*; and the space around it, usually fenced with poles, called *θριγκὸς*, *σκέπη*, or *περιοικοδομή*. Pillars of stone, *στῆλαι*, were usually erected within this space, bearing inscriptions (*ἐπιγραφὰς*) and often images of the deceased (*ἀγάλματα*) and also other ornaments with devices denoting their character, and pursuits or particular achievements. Thus on the monument of Diogenes was inscribed the figure of a dog; on that of Isocrates, a syren reclining upon a ram; on that of Archimedes, a sphere and cylinder.

Cenotaphs (*κενοτάφια*, *κενήρια*) were monuments erected for the dead, which were not the repositories for their remains. They were raised both for persons, who had never obtained a proper funeral, and also for such as had received funeral honors in another place. It was a notion of the ancients, that the ghosts of unburied persons could not be admitted into the regions of the blessed, without first wandering a hundred years in misery; and if one perished at sea or where his body could not be found, the only way to procure repose for him was to build an *empty tomb*, and by certain rites and invocations call his spirit to the habitation prepared for it.--The custom of ornamenting the monuments of the dead at length led to such extravagance, that it became necessary to impose penal restraints.

In the case of such as had died in war, the oration at their funerals, and at subsequent anniversaries of their decease, was viewed as so important, that the speaker for the occasion was appointed by the public magistrates. Thus Pericles was appointed, when the Athenians solemnized a public funeral for those first killed in the Peloponnesian war (*Thucyd.* ii. 34); and Demosthenes, when the same honor was rendered to those, who fell in the fatal battle of Chæronea (cf. *Milford.* Ch. xlvii. Sect. 6).

For a most interesting view of the games and exercises performed in honor of the dead, the student is referred to the *23d book of the Iliad*, where Homer gives an account of the funeral of Patroclus.

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ROMAN ANTIQUITIES.

Introduction.

§ 188. It belongs to the topics of history and geography rather than antiquities to describe the origin and progress of the Romans, and the extent of their empire. Yet a glance at these subjects, and a few remarks upon them, will aid in getting a better view of the Roman antiquities, and enable one to understand and appreciate more correctly the people and their more important peculiarities. Some preliminary notices of Rome and its empire will be given first, and then something respecting the Romans themselves.

According to the common accounts of history, the city of Rome was founded 754 B. C. by Romulus and Remus, grand-children of the Alban king Numitor. It was situated not far from the mouth of the Tiber, in Latium, a province in middle Italy. In the beginning it was of small extent, confined to Mount Palatine, on which it was built. The number of inhabitants did not amount to 4,000. This more ancient part of the city was afterwards called *oppidum*, while the better part, later built, was called *urbs*, which became at length a general name for Rome. It was first peopled by some families from *Alba Longa*, and afterwards by various accessions (cf. P. I. § 109, 110), partly of the vagabond and worthless, from the neighboring people of Italy. The Capitoline Hill was occupied next after the Palatine, and at last five other mountains or hills were included in the city, and thence was derived the epithet *septicollis*. The first walls around the city were low and weak; Tarquinius Priscus and Servius Tullius improved them.

§ 189. Among the principal events, which greatly changed the appearance of the city, were the capture and burning of it by the Gauls, 390 B. C., and the erection of numerous buildings in the reign of Augustus, and after the conflagration under Nero. In the two last mentioned periods, Rome was very rapidly enlarged and adorned, and continued to be further improved under succeeding emperors down to the time of Honorius. In his reign occurred the capture and sack of Rome by the Goths under Alaric, A. D. 410. The city was in a great measure rebuilt by Theodorick. But by that disaster, and the still greater devastations of the Gothic king Totila, A. D. 547,

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it lost much of its ancient splendor. It continued to wane during the ages following. After all the exertions of the later popes to restore its former beauty, there is a vast difference between modern and ancient Rome. Of the latter we find only certain traces and monuments, and these are in part mere ruins and fragments.

See *P. Macquer's* Rœmische Jahrbuecher, oder chronol. Abriss der Gesch. Roms; aus dem Franz. mit Anmerk. von *C. D. Beck*. Leipz. 1783. 8.—For a more particular notice of Rome and its topography, see P. V. §§ 51 ss.

§ 190. In the most flourishing period of Rome, at the close of the republic and beginning of the imperial monarchy, the population was very great. The number of citizens may be estimated at 300 thousand, and the whole number of residents at 2 millions and upwards.

'Concerning the number of inhabitants in ancient Rome, we can only form conjectures. *Lipsius* computes them, in its most flourishing state, at four millions.' (*Adam.*)—*Tacitus* (Annals. L. xi. c. 25) states, that by a census in the reign of Claudius the number of Roman citizens amounted to nearly 7 millions; it is supposed that this number must have included the citizens in other places besides the city of Rome itself.—Gibbon has the following remarks on the population of the Roman empire; 'The number of subjects who acknowledged the laws of Rome, of citizens, of provincials, and of slaves, cannot now be fixed with such a degree of accuracy, as the importance of the object would deserve. We are informed, that when the emperor Claudius exercised the office of Censor, he took an account of six millions nine hundred and forty-five thousand Roman citizens, who with the proportion of women and children must have amounted to about twenty millions of souls. The multitude of subjects, of an inferior rank, was uncertain and fluctuating. But after weighing with attention every circumstance which could influence the balance, it seems probable, that there existed, in the time of Claudius, about twice as many provincials as there were citizens, of either sex, and of every age; and that the slaves were at least equal in number to the free inhabitants of the Roman world. The total amount of this imperfect calculation would rise to about one hundred and twenty millions of persons: a degree of population which possibly exceeds that of modern Europe, and forms the most numerous society that has ever been united under the same system of government.'

§ 191. Originally the authority of Romulus extended scarcely six thousand paces beyond the city. But he and the succeeding kings considerably enlarged the dominion of Rome. During the time of the Republic her empire was rapidly and widely spread, and at length, by numerous and important conquests, a great part of the known world was subjected to her sway. In the reign of Augustus the limits of the Roman Empire (1) were the Euphrates on the east, the Nile, the African deserts and Mt. Atlas on the south, the Ocean on the west, and the Danube and the Rhine on the north. Under some of the succeeding emperors even these limits were transcended.—Augustus made a division (2) of the whole empire into twelve parts.

1.[u] The countries subject to Rome were, in *Asia*, Colchis, Iberia, Albania, Pontus, Armenia, Syria, Arabia, Palæstina, the Bosphorus, Cappadocia, Galatia, Bithynia, Cilicia, Pamphylia, Lydia, in short the whole of Asia Minor; in *Africa*, Egypt, Cyrenaica, Marmarica, Gætulia, Africa Propria, Numidia and Mauretania; and in *Europe*, Italia, Hispania, Gallia, the Alps, Rhætia, Noricum, Illyricum, Macedonia, Epirus, Græcia, Thracia, Mœsia, Dacia and Pan-

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nonia. In addition to these were a number of islands from the pillars of Hercules to the black Sea, to which Britain may be added.

2.* The emperor Hadrian afterwards gave a new form to this division, and separated Italy, Spain, Gaul, Aquitania and Britannia, Illyricum, Thracia and Africa into provinces.

One of the last changes of this kind was made by Constantine the Great, who divided the empire into four Præfecturates, containing various dioceses and distinct provinces, for the government of which he appointed a number of new magistrates.——The most complete description of the Roman Empire, and of its various changes, is found in *Onuphrii Panvinii* Romanum Imperium, in the Thesaurus Antiq. Rom. of *Grævius*, T. I.—Cf. *Gibbon*, Decl. and Fall &c. Ch. 1.

§ 192. In a few centuries the Romans acquired a greatness and power, which is altogether singular and the most remarkable in all history. What in the highest degree contributed to this was their warlike character, for which they were from their first origin distinguished. Bodily strength and superior prowess constituted the grand object of their wishes and efforts, and war and agriculture were their only pursuits. A great part of the people were directly occupied in their constant wars; the proportion of soldiers compared with the rest of the citizens is estimated to have been as 1 to 8. All the early Romans felt an equal interest in defending their country, because the conquered territory was divided equally among them. In addition to all this, much must be ascribed to their policy in the manner of maintaining their conquests, in the treatment of allies, and in arranging the government of the provinces, and to the respect towards them awakened in other nations.—To treat of these topics belongs to history; yet a brief view of the principal revolutions in Roman affairs seems to be necessary for our object.

§ 193. Romulus, the founder and builder of Rome, was the first king. According to the common accounts (not altogether certain, however), six other kings succeeded him, *Numa Pompilius*, *Tullus Hostilius*, *Ancus Martius*, *Tarquinius Priscus*, *Servius Tullius*, and *Tarquinius Superbus*, men of active enterprize, who contributed to the growth and stability of the nation. The most remarkable circumstances or events, during the regal form of government, were the division of the people into Tribes, Curiæ, Classes and Centuries; the separation of Patricians and Plebeians; the establishment of the senate, and of the religious worship, the settlement of the mode of computing time, of the military discipline, of the valuation and taxation, and the introduction of coined money. In general it may be remarked, that the principles of the government under this first form were not strictly monarchical, but rather of a mixed character, and really laid the foundation of the subsequent advantageous system of the republic. During this whole period, the Romans were involved in wars; but this uninterrupted continuity of war contributed to their success, for they

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never would make peace until they had conquered. The regal government continued 244 years, and was abolished B. C. 510, because the last king, Tarquinius Superbus, had provoked the nobility by arrogant haughtiness, and the people by heavy impositions.

The immediate occasion of Tarquin's expulsion, and the abolition of the monarchy, is said to have been the vile abuse committed upon Lucretia, wife of Collatinus, by Sextus Tarquinius, the king's son.—Cf. *Goldsmith's* Rome by Pinnoch; p. 85. ed. Phila. 1835.

§ 194. Rome was now a free state, at first aristocratical, and then for a period governed more by the Plebeians, whose importance and power, sustained by their tribunes, constantly increased. During this time the dominion of the Romans, as well as the vigor of their constitution, was augmented; their legislation was judicious; and their morals comparatively rigid. For a considerable period they maintained an elevated national character, in which simplicity and propriety of manners, a high spirit of enterprize, a strong sense of justice, daring boldness and self-denial and the warmest patriotism were prominent traits.—The most brilliant era in the Roman Republic was the first half of the sixth century from the building of the city, and especially during the sixteen years of the second Punic war, at the close of which Rome was in possession of her greatest strength. But immediately after this, corruption of morals advanced with rapid steps. Among the various causes of this, we may mention the victories in Greece and Asia, the long residence of the legions and officers amidst the luxuries of the east, and at last the overthrow of Corinth and Carthage; each of these things contributed to the unhappy result. Through debauchery, luxury and effeminacy, the Romans now suffered a universal degeneracy of manners and morals, although they gained from their intercourse with the Greeks and the eastern nations an increase of knowledge and much polish and refinement in matters of taste.

A valuable work on this subject is the following; *Chr. Meiners*, Geschichte des Verfalls der Sitten und der Staatsverfassung der Römer. Leipz. 1782. 8.—Also by *same*, Geschichte des Verfalls der Sitten, Wissenschaften und Sprache der Römer in den ersten Jahrhunderten nach Ch. geburt. Wien und Leipzig 1791. 8.—More minute, but especially instructive, is *Ad. Fergurson's* Rise and Prog. of Rom. Republic, cited P. II. § 296. 5. (f).

§ 195. Selfishness, avarice and lust of power were immediate consequences of this degeneracy; and became in turn causes of the most melancholy disorders in the state, and of those civil wars, the leaders in which contended for the supreme authority. Octavius at last gained the point, and under the name of Augustus was the first possessor of the now established Imperial throne. His reign through-

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out was a flourishing period of Roman history. Some of his successors were worthy rulers. But much more effectual and more fatal was the influence of those emperors, who disgraced the throne by the lowest voluptuousness and vilest despotism; under these, the already prevailing corruption was fully completed. Now arose in rapid succession the most violent and fatal internal commotions; the right of the strongest triumphed over every thing, and although particular emperors endeavored to prop up the sinking dominion, it constantly drew nearer and nearer to final ruin.

Goldsmith's Rome, and *Gibbon's* Decline and Fall of Roman Empire. Cf. P. II. § 296. 5 (f).—*Bridge's* Roman Empire under Constantine the Great.

§ 196. It may be seen from this brief delineation of the Romans, that their history must be crowded with interesting and instructive incidents; and that a familiar acquaintance with their constitution and customs must be highly useful. The utility of studying the Roman antiquities needs therefore no further recommendation. But besides the indispensable importance of a knowledge of the antiquities in order to understand properly the history of the Romans, there are other advantages, which render it worthy the attention of every lover of literature, and every one, in fact, who is not wholly indifferent to intellectual refinement and taste. It is essential as a help in reading the distinguished Roman authors, whose writings are preserved, and in obtaining a correct idea of the various works of Roman art.

§ 197. The best sources, whence a knowledge of Roman antiquities may be drawn, are doubtless the Roman writers themselves, particularly the historians. There are also several Greek writers valuable in this respect, as they lived among the Romans, and being strangers, many things must strike them as more important and remarkable than they might seem to the native citizens. Among the latter class of writers are Polybius, Dionysius, Strabo, Plutarch, Appian and Dion Cassius, and even some later writers, as Procopius, Zonaras &c. Some aid may be derived also from the writings of the Christian Fathers.———In modern times Roman antiquities have been formed into a sort of science. The materials drawn from the sources just named, and various others, have been digested into regular systems on the one hand, while, on the other, particular branches of the subject have been examined in more full detail. Yet this has perhaps never been done with sufficient knowledge of fact, or adequate critical skill and discrimination; the essential has not been sufficiently distinguished from the less important, nor the general and universal from the particular and local; nor has there been suitable care to note the periods,

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in which the customs and principles were introduced, made prevalent, or changed. These are defects, which we must notice rather than avoid in the brief treatise, upon which we now enter, and which cannot be fully removed without more labor than has hitherto been devoted to the subject.——We mention here some of the principal writers on Roman antiquities.

The largest *collections* of separate treatises are the two following; *Jo. Georg. Grævii* Thesaurus Antiquitatum Romanum; c. fig. Traj. ad Rhen. 1694-99. 12 vols. fol. (For an account of the contents of this, see Appendix to *Kennett* cited below).—*Alb. Henr. de Sallengre*, Novus Thesaurus antiq. Rom. Hag. Com. 1716—19. 3 vols. fol.—Very useful on account of its copiousness and its good references is *Sam. Pitisci* Lexicon Antiq. Roman. Hag. Com. 1737. 3 vol. fol.

As a system formally arranged may be mentioned, *Jo. Rosini* Antiq. Roman. Corpus absolutissimum, c. n. *Tho. Dempsteri*. Traj. ad Rhen. 1710. 4. (Ed. *J. F. Reitzius.*) Amst. 1743. 4.

The best manuals are, *Bas. Kennett's* Romæ Antiquæ Notitia, or the Antiquities of Rome, in two parts. Lond. 1731. 8. There have been many later editions; first American, Phil. 1822. 8.—*G. H. Nieuport*, Rituum, qui olim apud Romanos obtinuerunt, succincta explicatio. 14th ed. Berl. 1784. 8.—*C. G. Swartz*, Observationes ad *Nieuportii* Compendium antiquitatum romanarum (ed. *A. M. Nagel*). Altd. 1757. 8.—*C. J. H. Haymann*, Anmerkungen ueber *Nieuport's* Handbuch der rœmischen Alterthuemer. Dresd. 1786. 8.—*Christ. Cellarius*, Compendium Antiq. Rom. cum adnot. *J. E. Im. Malchii*. 2d. ed. Hal. 1774. 8.—*G. C. Maternus von Cilano*, Ausfuehrliche Abhandlung der rœmischen Alterthuemer, herausgegeben von *G. C. Adler*, Altona, 1775, 76. 4 vols. 4.—*C. G. Heynii* Antiquitas romana, inprimis juris romani. Gœtt. 1779. 8.—*P. F. A. Nitsh*, Beschreibung des hæuslichen, wissenschaftlichen, sittlichen, gottesdienstlichen, politischen und kriegerischen Zustandes der Rœmer, nach den verschiedenen Zeitaltern der Nation, by *J. H. M. Ernesti*. Erfurt, 1812. 2 vols. 8.—Same work abridged (by Ernesti). Erf. 1812. 8.—*K. Ph. Moritz*, *ΑΝΘΟΥΣΑ*, oder Rom's Alterthuemer. 1st part (of the sacred rites of the Romans), Berl. 1791, 1797. 8. 2d part (of the civil and private affairs), ed. by *F. Rambach*, Berl. 1796.—*Alexander Adam*, Roman Antiquities &c. Edinb. 1791. 8. Often repr. Impr. ed. by *James Boyd*. Edinb. 1834. 12mo. Transl. into German with improvements by *J. L. Meyer* (3d ed.). Erlang. 1818. 2 vols. 8.—*J. K. Unger*, Sitten und Gebræuche der Rœmer. Wien, 1805, 6. 2 vols. 8. with plates.—*G. G. Kœpke*, Antiquitates Romanæ, in xii. tab. descr. Berl. 1808.—*L. Schaaff's* Antiquitæten und Archæologie der Griechen und Rœmer. (In his *Encyclop. d. class. Alterthumskunde.*) Magdeb. 1820. 8.—*F. Creutzer's* Abriss der rœmischen Antiquitæten zum Gebrauche bei Vorlesungen. Leipz. 1824. 8.

Less extensive but useful and instructive is the following, Ueber Sitten und Lebensart der Rœmer, in verschiedenen Zeiten der Republic, von *J. H. L. Meierotto*. Berlin 1814. 8. (Ed. *Ph. Buttmann.*)—The following are abridgements; Abriss der griech. und rœmisch. Alterthuemer, von *Chr. Fried. Haacke*. Stendal 1821.—Roman Antiquities, and Ancient Mythology, for Classical Schools; by *Chs. K. Dillaway*. Boston 1831. 2d ed. 1835.—Worthy of mention also is, *Wilcock's* Roman Conversations, or Descriptions of the Antiquities of Rome. Lond. 1797. 2 vols. 8.

We may also refer here to *Montfaucon's* Antiquité Expliquée, as illustrating by its plates and descriptions *Roman* as well as *Greek* Antiquities (§ 13).—The following work contains many excellent delineations; Raccolta Tavole rappresent. i costumi religiosi, civili e militari degli antichi Egiziani, Etruschi, Greci e Romani, tratti dagli antichi monumenti,—disegrate, ed incise in rame, da *Lorenzo Roccheggiani*. 2 vols. 4. containing 100 plates each.——As pertaining especially to the subject of costume, we add, *Bardon*, Costume des Anciens Peuples. Par. 1786. 2 vols. 4.—*A. Lens*, Le Costume, ou Essai sur les habillements et les usages de plus. peupl. de l'Antiquité, prouvé par les monuments. Liège 1776. 4.—Particularly, *Maillot & Martin*, Recherches sur les costumes, les mœurs &c. des anciens peuples &c.—orné de 296 planches, au trait. Par. 1804-6. 3 vols. 4. 'The 1st volume contains, in great detail the costume, manners &c. of the Romans, from Romulus to the last emperors of Constantinople. The engravings are taken from medals and monuments of each epoch.'

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§ 198. We shall treat the Roman Antiquities, as we did the Greek, under four distinct branches, thus exhibiting separately the affairs of *religion*, *civil government*, *war*, and *private life*.

(1) Religious Affairs.

§ 199. As the word religion is of Roman origin, it may be well to notice the ideas attached to this term in the Latin language. Originally *religio* seems to have signified every sort of serious and earnest exertion, to which one was impelled by external or internal motives. Afterwards, it was used chiefly to express the included idea of duty towards the Deity and towards fellow-creatures; and the theory of this, as well as the practice, then took the name of *religion*. In the plural number, the word usually designates the regulations and practices pertaining to the worship and propitiation of the Deity. And, in as much as the knowledge and practice of duty towards men and the Divine being will lead to a certain permanent moral sensibility and conscientiousness of deportment, the word *religio* was also naturally employed as comprehending in its meaning this correctness of morals.

§ 200. In inquiring into the origin of the religion of the Romans, we must revert to the origin of the nation, already noticed (§ 188). There doubtless existed in Latium, long before the founding of Rome, various religious customs, and the worship of various divinities; and it is not easy to trace out their gradual rise and establishment. By the subsequent colonies from Greece, Elis and Arcadia, this native religion received many additions and modifications; hence the great similarity between the Greek and Roman systems of mythology and worship (cf. P. III. § 8). In some particulars the Roman traditions differ from those of the Greeks, where the divinities and their chief attributes are the same. The Romans also adopted several religious usages, not practiced by the Greeks, as e. g. in relation to *auguries* and *auspices*, which were borrowed from the Etrurians. To the latter source, we may chiefly ascribe the great prevalence of superstition in the earliest part of the Roman history.

§ 201. The religion of the Romans was, like that of the Greeks, intimately connected with their politics. It was often employed as a means of promoting secret designs of state, which the projectors knew how to render agreeable and desirable, by the help of superstition. Thus the inclinations of the mass of the people were determined by

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pretended oracles and signs. Many military enterprizes derived their most effective stimulus from this source; and not seldom it furnished the strongest motives to patriotic exertion, since love of country was held to be a religious duty. The pomp of the religious solemnities and festivals served to foster and to deepen sentiments of awe and fear towards the gods, and thus contributed to the same end. The purpose and influence of the gods were considered as effecting much in all events and transactions, and this belief was greatly confirmed by the artifice of the poets, who sought to impart dignity to the incidents of their stories, by describing the intervention and agency of the gods therein.

§ 202. On the first establishment of the city Romulus made it a prominent object to render the national religion a means of union between the various and discordant materials, of which the first inhabitants were composed. Still more carefully was this object pursued by his successor Numa, who is viewed as the chief author of many of the religious usages of the Romans, which were in part, as has been suggested, borrowed from the Greeks and Etrurians. His pretended interviews with a supernatural being, the nymph Egeria, secured greater respect and success in his efforts. The fundamental principles of Numa's system, being retained, were afterwards carried out more fully and variously.—As knowledge and sound philosophy advanced among the Romans, the religious notions of the more intelligent portion were gradually rectified and elevated; but this was confined to a few, while the great mass adhered to the common faith, even in the period, when the system became inconsistent and cumbrous by the deification of the emperors.

For a particular account of the gods worshiped by the Romans, we refer to the part (III.) of this work, which treats of the subject of Mythology. The Roman division or classification of their gods is noticed in (P. III.) § 9.

§ 203. The great number of the Roman deities occasioned a large number of temples, of which, as some assert, there were in Rome above four hundred (420). The name of temples, *templa*, however, properly belonged only to such religious buildings as were solemnly consecrated by the augurs; by this circumstance, and also by a less simple style of architecture, they were distinguished from the *ædes sacræ*, although the names are often used interchangeably. Their form was almost entirely in Grecian taste, oblong rectangular oftener than round. It was customary to dedicate them with various ceremonies, on laying the foundation, and on the completion of the building, and also after a remodelling or repairing of it.

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The principal parts of a temple were commonly the sanctuary (*cella sanctior, adytum*), the interior, appropriated for the ceremonies of sacrifice, and the exterior or court, serving for various purposes. The temples however were often used, not only for religious solemnities, but also for meetings of the senate, select councils and the like. They usually stood in an open place, and were surrounded with pillars, or at least ornamented with them on the front.

On the structure of ancient temples, cf. P. 1. § 234 and references there given. —We may obtain an idea of the ceremonies at the dedication or consecration of a temple from *Tacitus*, Hist. iv. 53.—Cf. also *Hooke's* Rom. Hist. 10th vol. p. 282, as cited P. II. § 296. 5 (6).

§ 204. The Romans adorned the interior of their temples, as did the Greeks, with statues of the gods, with other works of sculpture and painting, and with consecrated offerings of various kinds, called *donaria*. Every thing connected with a temple was held as sacred to the god or gods, to whom it was devoted.—A general name for such places as were sacred to the gods, even if no buildings were there erected, was *fanum*. The word *delubrum*, on the other hand, had a more limited meaning, signifying properly only that portion of the temple where stood the images of the gods, one or more; but it is often used in a more general sense. Small temples, or chapels, also places for worship without roofs and only guarded by a wall, were termed *sacella*. Among the groves (*luci*) consecrated to the gods, of which there were thirty two in the city, those of *Vesta*, *Egeria*, *Furina* and *Juno Lucina* were the most noted.

§ 205. Altars were sometimes erected apart from any temple, and were then inscribed merely with the name of the god to whom they were dedicated; usually, however, they were placed in temples. A distinction was made between *altaria* and *aræ*; the former were raised higher, and were used for offering the sacrificial victim; the latter were lower, and were used in offering the prayer and libation. The former were more usually consecrated to the celestial gods, the latter, to the infernal. They stood one behind the other, and were so placed that the images of the gods appeared behind them.

1.[u] There was also a third kind of altar, *anclabris*, a sort of table, on which the sacrificial utensils were placed and the entrails of victims were laid by the Haruspices. The *mensa sacra* was something still different, a table on which incense was sometimes presented, and offerings not designed to be burned, as various articles of fruit and food.—Altars were sometimes made of metals, even of gold or some metal gilded, but more frequently of marble and other stones, commonly of a white color. Sometimes they were hastily formed of ashes, earth or turf, or the horns of victims. The form of altars was various, quadrangular oftener than round. Not unfrequently they were adorned with sculpture and image-work.

2. It was common also to adorn altars with fillets or ribbons, and garlands of

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herbs and flowers.—Altars and temples afforded a place of refuge among the Romans as well as Greeks, chiefly for slaves from the cruelty of masters, for insolvent debtors and criminals, where it was impious to touch them, although contrivances might be employed (as e. g. kindling a fire around them) to force them away, or they might be confined there until they perished.

§ 206. The most important instruments (*vasa sacra*) employed in sacrifices were, the axe (*securis, bipennis*) or club (*malleus*), with which the victim was first struck; knives for stabbing (*cultri*), and others, long, two edged, for dividing the flesh and entrails (*secespitæ*); the censer (*thuribulum*), and the box containing the substance burnt for incense (*acerra* or *arcula thuraria*); a vessel used in dropping the wine upon the sacrifices (*guttus*); a flat vessel, in which the priests and others offering sacrifices tasted the wine (*simpulum*); broad dishes or bowls (*pateræ*) for wine and the blood of the victims; an oblong vase with one or two handles (*capedo, capeduncula, capis*); vessels to hold the entrails (*ollæ extares*); plates on which the entrails and flesh were brought to the altar (*lances*); baskets, particularly to contain the fruit offered (*canistra*); small tables with three legs (*tripodes*); an instrument having a tuft of hair, or the like, for sprinkling the sacred water (*aspergillum*); pans for the sacrificial fire (*præfericula*); metallic candlesticks (*candelabra*) to which the lamps were attached.

§ 207. The priests were very numerous, and were formed into certain common orders, or colleges. These were mostly established by the first kings; Romulus established the *Luperci, Curiones, Haruspices;* Numa, the *Flamines, Vestales, Salii, Augures,* and *Feciales.* During the republic the *Rex sacrorum* and the *Epulones* were introduced; and under the emperors some others.

The Roman priests may be ranged in *two* general *classes;* those common *to all the gods* (*omnium deorum sacerdotes*); and those appropriated *to a particular deity* (*uni numini addicti*). Of the *former* were the Pontifices, Augures, Quindecemviri sacris faciundis, Haruspices, Fratres Arvales, Curiones, Epulones, Feciales, Sodales Titienses, and Rex Sacrorum. Of the *latter* class were the Flamines, Salii, Luperci, Potitii, Pinarii, Galli, and Vestales.

§ 208. The first rank was held by the *Pontifices,* instituted by Numa, originally only one, subsequently four, then eight, and finally more even to fifteen. The chief of these was styled *Pontifex Maximus,* who held the highest priestly office, dignity, and power. He was appointed at first by the kings, subsequently by the college (*Collegium*) or whole Pontifices, but after 104 B. C. by the people. Sylla restored the right to the college, but it was again taken from them. All the

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other priests and the Vestals were subject to the Pontifex Maximus. He had the oversight of all religious affairs, the regulation of the festivals and the solemnities connected therewith, and the keeping of the records of public transactions (*annales*). He was also judge in many questions of right.—His dress was a *toga prætexta*, and his head-ornament a sort of cap made of the skin of a victim and called *galerus*.

Augustus assumed this office himself as Emperor, which was done likewise by his successors down to Gratian, who abolished it.

Those, who held the office of *Pontifex Maximus*, are said to have resided in a public house called *Regia* (cf. § 213).—The hierarchy of the church of Rome is thought to have been established on the model of the Pontifex Maximus and the college of Pontifices.

§ 209. The *Augurs*, in ancient times called *auspices*, derived their name from consulting the flight of birds, *auguriun*, *avigerium*. They were introduced from Etruria by Romulus, and established as a regular order by Numa. Their number was originally three, then four, afterwards nine, and finally increased by Sylla to fifteen. At first they were taken only from the Patricians, but after B. C. 300, in part from the Plebeians. Their chief was called *Magister Collegii*, and *Augur Maximus*. Their badges of office were a robe striped with purple (*trabea*), a crooked staff (*lituus*), and a conical cap (sometimes called *apex*). Their principal business was to observe the flight and cry of birds (*auspicium*), from which they predicted future events. They also explained other omens and signs, derived from the weather, the lightning and the observation of certain animals, particularly of young fowls and the like.

1.* In the camp, auspices were taken *ex acuminibus*; i. e. prognostics were drawn from the glittering of the points of the spears by night, or from the adhesion of the lower points of the standard poles in the ground, where they were planted.—The places, where auspices were to be taken or holy edifices were to be erected, were consecrated by the Augurs. The order of Augurs continued until the time of Theodosius the Great. The public Augurs of the Roman people should be distinguished from the private Augurs of the emperors.

2. The omen, *signa*, *portenta*, *prodigia*, from which the Augurs conjectured or pretended to foretel the future, have been classed in 5 divisions. (1) From birds; chiefly the flight of some (*alites*) such as eagles, vultures and buzzards; but also the chattering and singing of others (*oscines*) such as the owl (*bubo*), crow (*corvus*, *cornix*), or cock (*gallus*). (2) From appearances in the heavens; as thunder, lightning, meteors and the like.—For taking omens of either of these two kinds, the augur stood on some elevated point (*arx*, *templum*), with his head covered with the *læna*, a gown peculiar to the office; after sacrificing and offering prayer, he turned his face to the east, and divided the heavens in four quarters (called *templa*) with his *lituus*, and waited for the omen. A single omen was not considered significant; it must be confirmed by another of the same sort. In whatever position the augur stood, omens on the left were by the Romans reckoned lucky, contrary to the notions of the Greeks (§ 75); the explanation given of this disagreement is, that both Greeks and Romans considered omens in the east as lucky; but the Greek augur faced the north, and thus lucky omens would be on his right,

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while the Roman augur usually faced the south and therefore had the lucky omens on his left. It is certain, however, that omens on the left were sometimes called unlucky among the Romans, and the term *sinister* came to signify *unpropitious*, and *dexter* to mean *propitious*.—(3) From chickens (*pulli*) kept in a coop for the purpose. The omen was taken early in the morning from their actions when the augur threw crumbs or corn before them; if they turned away from it, or ate reluctantly, it was an unlucky omen; if they devoured greedily, very lucky. Taking this augury was called *Tripudium*, perhaps from the bounding of the corn when thrown to the fowls. (4) From quadrupeds, chiefly by observing whether they appeared in a strange place, or how they crossed the way whether to the right or the left, and the like. (5) From various circumstances and events, which may be included under the term *accidents*; among these were sneezing, falling, hearing sounds, seeing images, spilling salt upon the table, or wine upon one's clothes and the like. Omens of this class were usually unlucky and were called *Diræ*. *Kennett*, Ch. iv.

§ 210. The *Haruspices* were the priests, who inspected the entrails of animals offered in sacrifice, in order to ascertain future occurrences; they were called also *extispices*. They appeared under Romulus and were established by him; it is doubtful of what number their college consisted. For some time Etrurians only, and not Romans, discharged the duties of the office. It was borrowed from the Etrurians directly, but seems to have been primarily of Asiatic origin; the discovery of the art (*Haruspicina*) was ascribed by fable to Tages, a son of Jupiter. The number of the Haruspices gradually was increased up even to sixty. Their overseer was styled *Magister Publicus*, or *Summus Haruspex*. From the different modes and objects of their divination, they were divided into three classes, *extispices*, *fulguratores*, and *prodigiatores*. For, besides observing the entrails of victims and the various circumstances of the sacrifice, as the flame, smoke &c., they also were consulted in relation to lightning and places or buildings stricken by it, and they likewise explained prodigies and dreams.—In examining the entrails, they observed chiefly their color, their motion, and the condition of the heart, and when they could determine nothing from the appearances, they called them *exta muta*. On the other hand, the term *litare* was used to signify an auspicious sacrifice.

The college of Haruspices had their particular registers and records, as also the other religious orders had; these seem to have been accounts of their observations, memorials of thunder and lightning, and ominous occurrences.—Most of the ominous circumstances connected with sacrifices are alluded to by *Virgil* (Georg. iii. 486).

§ 211. The *Epulones* were priests, who attended on the feasts (*epulæ*) of the gods. There were three first appointed, B. C. 197; by Sylla the number was increased to seven, called *septemviri epulones*, and by Cæsar at last to ten. They had the care of what were called the *Lectisternia*, when couches were spread for the gods as if about to feast, and their images were taken down, and placed on the couches

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around the altars or tables loaded with dishes; the most important of these was the annual feast in honor of Jupiter in the Capitol. They were required to be present also at the sacred games to preserve good order. Very young persons, even those under sixteen, were often taken for this office; yet it was so respectable, that even Lentulus, Cæsar, and Tiberius performed its duties. Like the Pontifices, they wore a *toga prætexta*. The *viri epulares* must not be confounded with the *epulones*; the former were not the priests, but the guests at the repasts spoken of.

§ 212. The *Feciales* were a class of priests or officers existing, long before the building of Rome, among the Rutulians and other Italian states. The order was introduced at Rome by Numa. It continued to the beginning of the imperial authority, and consisted of twenty, sometimes of fewer, members. They may be considered as a body of priests, whose business chiefly related to treaties and agreements pertaining to peace and war. The highest in rank was called *Pater patratus*. It devolved upon him, or the Feciales under him, to give the enemy the warning, which preceded a declaration of war, and to make the declaration by uttering a solemn form (*clarigatio*), and hurling a spear (*hasta sanguinea*) into the enemy's limits. These priests were also the customary agents in effecting an armistice or cessation of hostilities. Their presence and aid was still more indispensable in forming treaties and at the sacrifices therewith connected. They were charged also with the enforcing of treaties, and the demanding of amends for their violation, and also with guarding the security of foreign ambassadors at Rome.

§ 213. The *Rex sacrorum*, or *Rex sacrificulus*, held an office, which was instituted first after the expulsion of the kings, and probably derived its name from the circumstance, that originally the public sacrifices were offered by the kings themselves or under their immediate oversight. Perhaps, as Livy suggests, the office and name both arose from a desire, that the royal dignity might not be wholly forgotten. This priest had a high rank, and at sacrificial feasts occupied the first place, although his duties were not numerous, and consisted chiefly in superintending the public and more important sacrifices. He was also required at the beginning of every month to offer sacrifice jointly with the Pontifex Maximus, to convoke the people (*populum calare*), and make known the distance of the Nones from the Calends of the month then commencing. At the *Comitia* he offered the great public sacrifice, after which, however, he must withdraw from the forum, and conceal himself. His wife was called *Regina sacro-*

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rum; she was also a priestess, and offered sacrifices to Juno. His residence, freely granted to him, was also often termed *Regia*. The office continued until the time of Theodosius the Great.

§ 214. The name of *Flamines* was given in general to all such priests, as were devoted to the service of a particular deity. The most eminent of them was the *Flamen Dialis*, or chief priest of Jupiter. At the first institution of the order, there were but two besides this, viz. the *Flamen Martialis* and the *Flamen Quirinalis*. Afterwards the number rose to fifteen and still higher. They were divided into *majores*, who must be Patricians, and *minores*, who were taken also from the Plebeians. Their dress was a long white robe with a purple border (*læna*), and a cap of conical form (*apex*) adorned with a twig of olive. The Flamen Dialis had a lictor, and also a *sella curulis*, and the *toga prætexta*; his wife was called *Flaminica*, and aided him in some parts of the worship on the festivals of Jupiter. This priest likewise held a seat in the senate, and enjoyed several other privileges, which were peculiar to the Flamines. Many duties and services were required of the Flamines, especially of the Flamen Dialis. They were distinguished by names derived from the god to whose service they were devoted, as Flamen *Neptunalis*, *Floralis*, *Pomonalis*; so of those belonging to a deified Cæsar, as Flamen *Augustalis*, *Flavialis*, &c.

§ 215. The *Salii* were priests of Mars Gradivus, and according to the common opinion had their name from dancing (*salire*), because on certain festival days they passed about the city dancing, and singing songs in honor of Mars. They were first instituted by Numa; the immediate occasion of their institution, according to the tradition, was the famous shield, *Ancile*, said to have been sent from heaven; this shield, and the eleven others made exactly like it in order to hinder its being stolen, which were all guarded by the Vestals, were carried by the twelve *Salii Palatini*, when they made their circuit around the city.

1.[a] Their chief and leader in the procession was styled *Præsul*, whose leaping was expressed by the verb *amtruare*, and the leaping of the others after him by *redamtruare*. They had their appropriate residence (*curia Saliorum*) upon the Palatine Hill. Besides the music which accompanied their dancing, they struck their shields together, and in that way noted the measure of their songs, which celebrated the praises of the god of war, and of Veturius *Mamurius*, the artist who made the eleven shields. The order was highly respected, and was rendered the more so by the accession of Scipio Africanus as a member, and some of the Emperors, especially M. Aurelius Antoninus. Their term of service was not for life, but only for a certain period.—The *Salii Collini* or *Quirinales* were distinct from this body, and established by Tullus Hostilius.

2. See *T. Gutherlethi* de Saliis Martis sacerdotibus apud Romanos liber singularis. Franequeræ 1704. 8.—*A. Apel's* Metrik, Th. 2. p. 647.—Cf. P. I. § 114.

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§ 216. The *Luperci*, priests of Pan, were of Arcadian origin, and established by Romulus. Their name was derived from that designation, which Pan received from his guarding the flocks against the wolf, *Lupercus* (*ab arcendo lupos*). His temple was from the same circumstance called *Lupercal*, and his most celebrated festival at Rome, *Lupercalia*. This festival began about the middle of February, and was regarded as a season of expiation for the whole city. The Luperci on this occasion ran up and down the streets, naked excepting a girdle of goat's skin about the waist; they carried in their hands thongs of the same material, with which they struck those whom they met; the word to express the action was *catomidiare*. A peculiar efficacy was ascribed to these blows, particularly in rendering married women prolific.—There were three distinct companies (*Sodalitates*) of these priests, the *Fabiani*, *Quintiliani*, and *Julii*. The last were of later origin and took their name from Julius Cæsar; the others were named after individuals, who had been their chief or head priests.

§ 217. The *Galli* were priests of Cybele the great mother of the gods, so called from the river Gallus in Phrygia, whose waters were regarded as possessing singular virtues, rendering frantic those who drank it. The circumstance of their being castrated is referred to the fable respecting Atys. At the festival of their goddess, celebrated in March, and called *Hilaria* (cf. P. III. § 21), these priests imitated the phrenzy of Atys by strange gestures, violent motions, and self-scourging and cutting. Their chief priest was termed *Archigallus*. The order was not highly respected.———The *Potitii* and *Pinarii*, priests of Hercules, were not held in important estimation, although their pretended origin was traced to the age of the hero himself. The tradition was, that Hercules, during his residence in Italy with Evander, instructed in the rites of his worship the tribes or families bearing this name, which was afterwards retained by the priests.

§ 218. The Vestals, *Virgines Vestales*, were an order of Priestesses, of very early origin, devoted to the goddess Vesta. The constant preservation of the holy fire, and the guarding of the Palladium (P. III. § 43), were the principal duties of the Vestals. They were first instituted by Numa, four in number; two were added by Tarquinius Priscus or Servius Tullius, and the number ever after remained six. Their leader, the eldest, was called *Vestalis* or *Virgo Maxima*. They were selected (*capere*) between the age of six and ten, particular regard being had to their descent and their bodily vigor and perfection. They were obliged to continue in the office thirty years, unmarried. The first ten years were employed in learning the rites, the second ten

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in performing them, and the rest in instructing others. Negligence in any of their duties was severely punished. If any one violated her vow of chastity, she was buried alive in a place called *Campus sceleratus*, near the Porta Collina. Besides the two principal duties of these priestesses, they were accustomed to offer certain sacrifices, whose precise object is unknown. They also had the care of some preparations and services connected with other sacrifices. They enjoyed great respect, and many privileges; e. g. entire freedom from parental control; authority to deliver from punishment a criminal, who accidentally met them; certain revenues of lands devoted to them; the attendance of a lictor, whenever they went out; a public maintenance, and release from the obligation to take an oath. Their office was abolished under Theodosius, on account of its expense.

§ 219. A few words must be added respecting the other classes of priests before named (§ 207). The *Quindecemviri sacris faciundis* had the care of the Sibylline Books, of which we shall speak again (§ 226). The *Fratres Arvales* served especially at the festival, called *Ambarvalia* (P. III. § 63), when the fields were dedicated and blessed, these priests passing over them in procession with a crowd of attendants. The *Curiones* were thirty priests, who performed the sacred rites common to the several Curiæ (§ 251). The *Sodales Titii* or *Tatii* had their name from the Sabine king Titus Tatius; each tribe had seven of them. There were also *Sodales Augustales*, or priests in honor of Augustus.

1.* The priests had their assistants and servants (*ministri*). Among these were the waiting boys and maids, *camilli* and *camillæ*; the assistants of the priests who offered sacrifices, *flaminii* and *flaminæ*; the keepers of the temples, *ædituï* or *ædituмni*; those who brought the victims to the altars and slew them, *popæ*, *victimarii* and *cultrarii*. The *tibicines*, *tubicines*, *fidicines*, &c. who accompanied the sacrificial rites with music, formed likewise another fraternity.

2. Respecting the emoluments of the Roman priests little is known. When Romulus first divided the Roman territory, he set apart what was sufficient for the performance of sacred rites, and for the support of temples. Numa is said to have provided a fund for defraying the expenses of religion, and to have appointed a stipend for the vestals; but there is no evidence, that the priests received any regular stipend or salary. Yet there can be no doubt that, in some way or other, sufficient provision was made for their support.--By some later writers the priests were divided into three classes, *antistites*, chief priests, *sacerdotes*, ordinary priests, and *ministri*, meanest priests.

§ 220. Of the vast multitude of religious customs among the Romans, we will notice first some of those pertaining to their *prayers* to the gods. They prayed with the head covered or veiled (*capite velato*). They bowed themselves down to the ground, in this posture moved around completely from right to left, placed their right hand on the mouth (*adoratio*) and directed their face towards the east, where the altars and images of the gods were placed. In a higher

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degree of devotion they cast themselves upon their knees, or prostrated the whole body upon the ground. They were accustomed to lay hold of the altar and to make offerings of meal and wine with their prayers. The prayer was not always offered with an audible voice. Public prayers (*precationes*) were made by a priest or a magistrate. The most solemn prayer of this kind was that before the Comitia, by the Roman consul. Thanksgivings (*supplicationes*) were also public and general, for the purpose of entreating, appeasing, and praising the gods; in which view the people made a solemn procession to the temples. Public occasions of this sort were called *supplicationes ad pulvinaria deorum;* these *pulvinaria* were cushion-like elevations or stools, on which were placed the statues of the gods. They were also termed *supplicia*, and were appointed in honor of particular deities, or of all the gods united. The prayers offered on these occasions were called *obsecrationes*, which usually has reference to the averting of evil or danger.

§ 221. The *sacrifices* of the Romans (*sacrificia*) were very various. Animal sacrifices were termed *hostiæ* or *victimæ;* the original difference between these words, viz. that the former designated a sacrifice offered on going out against a foe, and the latter a sacrifice on returning victorious, is as little regarded by the writers, as another distinction, which makes the former a smaller and the latter a greater sacrifice. The animals must be without blemish, and were therefore previously selected. They were brought to the altar, ornamented, like the person offering them, with garlands of flowers; the horns of bullocks and rams were decked with gilt, and white fillets were hung over their necks. The willing approach of the victim was considered as a favorable omen; reluctance and resistance on the other hand as unfavorable; the act of bringing the victim forward was called *admovere*. The priest then commanded all the profane to depart, and another priest ordered silence (*linguis favete*). Then followed the prayer to the gods, and after it the offering of the victim. The knife and the altar were consecrated for the purpose, by sprinkling them with a mixture of salt and the meal of new barley or spelt roasted (*mola salsa*). The head of the victim was sprinkled with the same, and this is what is properly expressed by the word *immolare*, although it is often synonymous with *mactare*.

§ 222. The *cultrarius*, whose business was to kill the victim, having asked, *Agone?* and the consul, prætor or priest having answered, *Hoc age*, then struck the animal in the forehead with his axe or mallet; another

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next cut or stabbed him in the throat, and a third caught the blood in a sacrificial vase. The entrails were then examined by the *haruspex*, and if they were found favorable, were, after being cleansed, laid on the altar and burned. Sometimes the whole animal was burned (*holocaustum*); but usually only a part, the rest being assigned to the sacrificial feast, or to the priests. Upon the burning flesh incense was scattered, and wine was poured out; the latter constituted the libation, and was accompanied with a formal address to the deity, *accipe libens*. In early times milk was used in the libation instead of wine. After all came the feast, of which the priests and those who presented the sacrifice partook in common, and which was usually accompanied with music and dancing, and often followed with games. Sacrifices were offered either at stated times (*stata, solemnia*), or on particular occasions (*ex accidente nata*).

§ 223. It was very common among the Romans to make *vows* (*vota*), which generally consisted in promises to render certain actual acknowledgements or returns, provided the gods should grant the requests of those making the vows. A person doing thus was said *vota facere, concipere, suscipere, nuncupare*, and was called *voti reus;* to fulfil the promise was *vota solvere, reddere;* he who gained his wish was said to be *voti damnatus, voti compos*. Sometimes the thing desired was itself termed *votum*. Often public vows were made for the benefit of the whole people; these were considered as the most binding. The vow was usually written upon a wax-tablet, which was preserved in the temple of the god to whom it was made.

1.[u] Those, who had survived shipwreck, especially were accustomed to hang up in the temple of some god (Neptune often) pictures, representing the circumstances of their danger and deliverance (*tabulæ votivæ*). Similar pictures were sometimes caried about by them in order to obtain charitable relief.

2.[u] Among the vows of a private nature were those, which a person made to Juno Lucina or Genius, on a birth-day, *vota natalitia;* those made when boys, on passing from childhood, cut off their hair and dedicated it to Apollo, *vota capillitia;* the vows of the sick in case of recovery; of those in shipwreck for escape; of those on journeys by land. It also became a custom for subjects to make vows for the welfare of their emperors, which were renewed after the fifth, tenth, or twentieth year of their reign, and therefore called *quinquennia, decennalia*, or *vicennalia*.

§ 224. The *dedication* of the temples, sanctuaries and altars (*dedicatio templi*, § 203), was one of the religious solemnities of the Romans. This was originally performed by the kings, afterwards by the consuls, and often also by two magistrates appointed for the purpose and called *duumviri dedicandis templis*. The senate must first decree the service; the Pontifex maximus must be present at the solemnity and pronounce the form of dedication, which was accompanied

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with acclamations from the people. Sacrifices, games, and feasts then followed. Similar to this was the ceremony of consecration (*consecratio*); only, the latter expression was applied to a great variety of particular objects, e. g. statues, sacred utensils, fields, animals &c. *Resecration*, on the other hand, was a private transaction, in which the people or individuals were freed from their vows; this was also called *religione solvere*. *Execration* was imprecating evil on an enemy.

1.* *Evocation* of the gods was a solemn rite by which (*certo carmine*) they called upon the gods of a besieged city (*evocare*) to take the side of the Romans; it was attended with sacrifices and consultation of the entrails.—*Expiation* was a solemnity designed to appease offended gods, and the sacrifice or propitiatory offering was called *piaculum*.—Much more frequent and various were the *lustrations* (*lustrationes*) both public and private. The former were occasionally connected with certain festivals; the latter were annually repeated in the month of February. It was also customary before the march of an army or the sailing of a fleet to appoint a lustration, not for reviewing the forces, but to purify them by sacrifices.

2. After the taking of the census, which was done at the end of every five years, a purifying sacrifice was made, consisting of a sow, a sheep, and a bull, which were carried round the whole assembly and then slain. The sacrifice was called *suovetaurilia*, and he who performed it was said *conderc lustrum*. The name *lustrum* is said to have been applied to it, because at that time all the taxes were paid by the farmers general to the censors (from *luere*, to pay); the term is also used to signify a space of five years, because the ceremony was performed always at the end of that period. The verb *lustrare* expressed the act of *purifying*, and as in doing this the victims were carried round, the word naturally obtained another meaning, viz. *to go around*, *to survey*. The *lustrum* was always made in the *Campus Martius*.

§ 225. The oaths (*jusjurandum*, *juramentum*) of the Romans, which were regarded as holy and inviolable, may be divided into public and private. The first were taken by the magistrates before the Tribunal (§ 244. 1), often also by the whole senate, the generals, the whole army, all the citizens at the census, and every single soldier. To the latter class belonged judicial oaths. and such as pertained to marriage. They were usually taken before the altars of the gods, who were thus invoked as witnesses; not unfrequently sacrifices were at the same time offered. A form was prescribed so that the persons were said *conceptis verbis jurare*.

What was called *devotio* consisted in a voluntary surrender of one's self (*devovere*) to capital danger or to violent death, in order to rescue his country or the life of a person particularly dear. Sometimes the term was applied, when a conqueror assigned (*devovebat*) a captured city or army to destruction, or when an individual was punished.

§ 226. The Romans had no oracles themselves, but in cases of importance resorted to those of Greece, particularly to the Delphic. Roman superstition, however, found nearer sources of information

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respecting the will and declarations of the gods. Besides the use of their *augurium* and *extispicium*, they had recourse to the *Sibylline books*, or the pretended prophecies of the Sibyl of Cumæ, which she gave to Tarquinius Superbus. These books were kept with great care in a stone vault under ground in the capitol, in the custody of the *Quindecemviri sacris faciundis* (§ 219). In important and perplexing circumstances, in general disasters, when omens were inauspicious, and the like, they consulted the Sibylline predictions and endeavored thence to ascertain, how the offended deities could be appeased. The burning of the capitol, B. C. 84, occasioned the destruction of these books; there were attempts to restore some parts of them from fragments and quotations. The pieces now extant under this name, however, are in all probability not genuine, but of later origin.

A marvellous account is given of the origin of the Sibylline books, in the time of Tarquin Superbus.—See *Dionys. Hal.* Rom. Arch. iv. 62 (p. 261, 2d vol. *Spelmann* cited P. II. § 246).—Cf. P. II. § 16.

§ 227. The use of lots (*sortes*), in order to ascertain the result of an affair or undertaking, was very common with the Romans. They were small tablets or blocks (*tali*) of wood or metal, on which certain words or marks were inscribed, which were kept in an apartment in the temple of Fortune. The most famous were those in the temple of this goddess at Prænestе, which in early times were very frequently employed. Those at Antium were also renowned; those at Cære and Falerium disappeared, as it was pretended, miraculously. Sometimes lots of this sort were provided and kept for domestic use. Those, who foretold the future by means of lots, were called *Sortilegi*.

Besides the use of lots and the practice of augury (§ 209), other artifices were employed among the Romans by those, who pretended to foretel the future. Some professed to do it by consulting the stars, and were called *Astrologi*, *Mathematici*, or *Genethliaci*, and sometimes *Chaldæi* or *Babylonii*, as the art was first practiced in Chaldæa. Others professed to interpret dreams, *Conjectores*; others to have an internal afflatus or inspiration, *Harioli*, *Vaticinatores*. Insane persons were supposed to foreknow the future; in which class were the *Cerili*, those rendered insane by *Ceres*; the *Lymphati*, rendered so by the water-nymphs; *Lunatici*, by the moon; *Fanatici*, by the spirit of the Fauni, or of Faunus, the first builder of a fane (*fanum*). In short many of the Grecian arts of divination (§ 75) were practiced among the Romans.

§ 228. The division of the year was made at Rome a care of the priests, and therefore falls under the head of religious affairs. Without noticing the various changes in this, we may remark that Romulus, Numa and Julius Cæsar were the authors of the principal methods of dividing and computing the year. The month was divided in-

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to three parts by the Calends, Nones and Ides; and in computing the days of the month the Romans reckoned backwards from these three fixed points.——The day was reckoned from sunrise to sunset. This space was divided into twelve hours (*horæ*), which of course were of different length at the different seasons of the year; hence the phrase *hora hiberna*, equivalent to *hora brevissima*. The use of sun-dials (*solaria*) and water-glasses (*clepsydræ*) seems to have been introduced at a comparatively late period. The night was likewise divided into twelve hours, and also into four watches (*vigiliæ*).

The dial is said to have been invented at Lacedæmon in the time of Cyrus the Great. The first one at Rome was set up B.C. about 300.—The clepsydra (κλεψύδρα) was invented at Alexandria, and carried thence to Athens and afterwards, B. C. about 160, introduced at Rome. 'It was formed by a vessel of water, having a minute perforation in the bottom, through which the water issued (stealing out κλέψις ὕδατος) drop by drop, and fell into another vessel, in which a light body floated, having attached to it an index or graduated scale. As the water increased in the receiving vessel, the floating body rose, and by its regularly increasing height furnished an approximation to a correct indication of time.' (*Bigelow's* Technology, p. 365.)—It was so constructed, that the orifice for letting out the water could be accomodated to the varying length of the Roman hours. A servant was employed, whose business it was from time to time to examine the water-clock, and report the hour to his master.

§ 229. The Romans had a multitude of festival-days, set apart for the service of the gods, and celebrated with sacrifices, banquets, and games. These were called *dies festi*. The days called *dies fasti* were those, on which no assembly of the people or senate was held, but the prætor administered justice. Days, on which he could not do this, were termed *nefasti*. Days, of which only a part of each could be appropriated to business, were called *intercisi*; those wholly resigned to business, *profesti*. Such as were considered inauspicious were called *dies religiosi*; among these they reckoned especially the first days after the Calends, Nones and Ides, which they named *postridiani*. The festival-days were termed also *feriæ*, *dies feriati*, from the cessation of common business.

1.[u] The Roman festivals were public or private. The public were either of regular occurrence (*feriæ stativæ*) or annually fixed by the magistrates or priests, (*jus pontificium*). Private and domestic festivals, e. g. for birth-days and marriages, depended of course on the pleasure of the parties interested.

2. Feriæ *Nundinæ* were regular days, on which the people from the country assembled to expose their various commodities for sale, *market days*; called *Nundinæ*, because they occupied every ninth day (*Ov.* Fast. i. 54).——It was the business of the Pontifices to prepare annually a register called *Kalendarium*, or *Fasti Kalendares*, in which the days were marked in each month and distinguished according as they belonged to the different classes above named; and the various festivals were mentioned as they were to take place through the year.

§ 230.[t] Of the numerous Roman festivals, we will mention some of the principal in the order of the months.

JANUARY. 1st day. The *festival of Janus*, on the first day of the year, on which, in later times, the Consuls entered upon their office. The presents cus-

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tomary on this day were called *strenæ*; they were sent from clients to their patrons, from citizens to the magistrates, and from friends to one another.———9th. The *Agonalia*, also in honor of Janus.———11th and 15th. The *Carmentalia*, to the goddess Carmenta, an Arcadian propheteſs, mother of Evander.——— 25th. The *Sementinæ*, or festival of seed, accompanied with the *Ambarvalia*, which differed from the festival of the same name in May; on which they passed over the fields with the animals to be slain in sacrifice.———30th. The *festival of Peace* (*Pax*), first established by Augustus.———31st. The festival in honor of the Penates, or household gods.

FEBRUARY. 1st. The *Lucaria*, in memory of the asylum formed by Romulus, or of the refuge (*lucus*) of the Romans after the sack of their city by Brennus.— This day was also dedicated to *Juno Sospita*.———13th. *Faunalia*, in honor of Faunus and the Sylvan gods, repeated 5th December.———15th. *Lupercalia*, to Lycæan Pan (§ 216).———17th. *Quirinalia*, to Romulus deified by the name Quirinus.———18th. *Feralia*, to the Manes, accompanied with a solemn expiation or purification of the city, called *februatio*, whence the name of the month itself. It continued from the 18th to the end of the month, during which time presents were carried to the graves of deceased friends and relatives, and the living held feasts of love and reconciliation.———21st. *Terminalia*, to Terminus, the god of boundaries.

MARCH. On the 1st day, with which in early times the year began, a *festival to Mars*, on which the procession or war-dance of the Salii was made (§ 215); called also the festival of the shields; it lasted three days.———6th. *Vestalia*, different from that held in June.———17th. *Liberalia*, to Bacchus, but different from the Bacchanalia.———19th. *Quinquatria*, to Minerva, named from its duration of five days; the last day called *Tubilustrium*, because the trumpets used in sacred rites were then purified.———23d. *Hilaria*, to Cybele, whose sacred image was during it sprinkled and purified; called also *Lavatio Matris Deûm*.

APRIL. On the 1st day, the *festival of Venus*, to whom the whole month was dedicated.———5th. *Megalesia*, to Cybele, whose priests, the Galli (§ 217), on this made their procession.———12th. *Cerealia*, to Ceres, attended with games. ———15th. *Fordicidia*, to the goddess Tellus, for the purpose of averting a dearth or scarcity, on occasion of which Numa instituted the festival; each *Curia* furnished a pregnant cow (*forda*) to be sacrificed to Tellus.———21st. *Palilia*, a rural, country festival, to Pales, goddess of cattle.———22d. *Vinalia*, repeated in August, to consecrate to Jupiter the growth of the vine in Italy.——— 23d. *Robigalia*, to the god Robigus, that he might protect the grain from blighting (*a rubigine*).———28th. *Floralia*, to Flora, or Chloris, attended with games (§ 236).———30th. The festival of the *Palatine Vesta*, instituted by Augustus.

MAY. On the 1st day the *Festival to* the *Lares Præstites*, and the ceremonies by night to *Bona Dea*, performed by the Vestals and women alone.———2d. *Compitalia*, to the Lares in the public ways.———9th. *Lemuria*, to the Lemures, or wandering spirits of deceased ancestors and relatives on the father's side (P. III. §§ 110, 111).———15th. *Festum Mercatorum*, to Mercury, for merchants (P. III. § 56).———23d *Vulcanalia*, to Vulcan, called also *Tubilustria* from the purifying of the sacred trumpets.

JUNE. On the 1st day were several festivals, to Dea Carna, Juno *Moneta*, Mars *Extramuraneus*, and Tempestas.———3d. The festival to Bellona.——— 4th. To Hercules.———9th. *Vestalia*, to Vesta, in memory of the gift of bread to men. Food was sent to the Vestals to be offered to the gods; and the asses, which turned the mills, were decked with garlands and led in procession. ———10th. *Matralia*, to Matuta, celebrated by Roman matrons; also a festival, on the same day, to *Fortuna Virilis*, by women; and to *Concordia*.———13th. *Quinquatria* (*parva*), designed for the improvement and pleasure of those, who had the care of the music in the worship of the gods.———16th. Purifying of the temple of Vesta.———19th. To *Summanus*, i. e. probably to Pluto.——— 24th. To Fortuna Fortis, for people of the lower classes.———30th. To Hercules and the Muses.

JULY. On the 1st day the occupants of hired houses changed their residence. ———5th. *Ludi Apollinares*, with sacrifices.———6th. To Female Fortune, in memory of Coriolanus withdrawing his army from the city (Liv. II. 40).——— 7th. To Juno Caprotina, for young women.———15th. To Castor and Pollux. ———23d. *Neptunalia*.———25th *Furinalia*, to the goddess Furina.

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AUGUST. On the 1st day a festival to the goddess of Hope; and gladiatorial sports and games in honor of Mars.——13th. To Diana.——17th. *Portumnalia*, to Portumnus, the god of harbors.——18th. *Consualia*, to Consus, the god of counsel, or rather to Equestrian Neptune. The seizure of the Sabine women was commemorated the same day.——21st. *Vinalia* (the second), or festival of the vintage to Jupiter and Venus.——23d. *Vulcanalia*, to Vulcan as the god of fire, for security against conflagrations.——25th. *Opeconsiva*, to Rhea, or Ops, or fruitbearing Earth.

SEPTEMBER. On the 1st day, to Jupiter *Maimactes*.——4th *Ludi Magni*, or *Romani*, in the Circus, to Jupiter, Juno and Minerva; they lasted from the 4th day to the 12th.——13th The ceremony of fixing a nail (*clavus figendus*) in the temple of Jupiter, by a dictator appointed for the purpose, to avert contagious pestilence.——25th. To Venus *Genetrix*.——30th. *Meditrinalia*, for tasting new wine before the vintage; that this festival was sacred to a goddess of health, named *Meditrina*, is as doubtful as the existence of the goddess herself.

OCTOBER. 12th. *Augustalia*, properly games in honor of Augustus, instituted after the close of his campaigns, particularly the Armenian, B. C. 19 or 20. ——13th *Fontinalia*, in which the public fountains were crowned with garlands.——15th. To Mars, chiefly a horse-race on the campus Martius, at the end of which a horse was offered in sacrifice.——19th. The *Armilustrium*, or review-muster, celebrated only by soldiers, and in full armor.

NOVEMBER. 13th. A feast dedicated to Jupiter, *Epulum Jovis*.——15th. *Ludi Plebeii*, in the theatre, or the circus; they were also frequently held at other times not defined.

DECEMBER. 5th. *Faunalia*, kept by the people of the country, as the same in February was by the inhabitants of the city.——17th. *Saturnalia*, one of the most famous festivals of Rome, originally limited to a single day, afterwards extended over three, four, and more. It was a festival of leisure and general joy, in memory of the golden period in Italy under the government of Saturn. During it slaves were placed on a footing of equality with their masters.—— 19th. *Opalia*, to the goddess Ops.——The *Compitalia*, to the Lares of the cross-ways, were often held shortly after the Saturnalia, as well as in other months.

§ 231. The public games (*ludi*) among the Romans, as well as among the Greeks from whom the former borrowed them in part, were viewed as festival occasions in honor of the gods. These games were usually at the expense of the state, sometimes at the expense of individuals, particularly the emperors. They were very different in their character, as well as in the time and place of their celebration. Many were held annually, or after a period of several years, at a time fixed or variable; many also arose from particular occasions; hence the variety in distinctive appellations; e. g. ludi *stati*, *imperativi*, *instaurativi*, *votivi*, *quinquennales*, *decennales*, *seculares*, *lustrales*, &c. Names were given also in reference to their character, and the place, where they were celebrated; e. g. ludi *circenses*, *capitolini*, *scenici*, *piscatorii*, *triumphales*, *funebres*. Only the most famous of these games can here be noticed.

§ 232. The first to be mentioned are the *Ludi Circenses*, or by way of eminence *Ludi Magni*. They received their name from the *Circus maximus*, which was not merely a large free place, but, taken in its whole, formed a superb edifice; it was a kind of theatre, commenced by Tarquinius Priscus, and enlarged and adorned by Julius Cæsar as dictator. Its breadth was more than a stadium and its length was

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three and a half stadia (2187 feet). All around it were seats (*fori*) for spectators, so as to accommodate at least 150,000 persons. In the middle, extending lengthwise, was a wall called *spina circi*, 4 feet high, 12 broad, and 1 stadium in length, having at each end three pyramids on a single base. These pyramids were the goals (*metæ*), round which the horses and chariots turned. This wall had many other ornaments; so had the whole edifice, which was altogether the largest of the kind, although there were in Rome eight other places for races and games, called *Circi*. At one end were 12 openings or parts separated by walls, called *carceres*, where the horses and chariots stood waiting for the signal to start. Those, who governed the chariots, were divided into certain classes (*factiones* or *greges*), distinguished by dresses of different colors. The whole Circus was dedicated to the god of the sun.

§ 233.[u] These games were commonly held but once a year; sometimes they were appointed on extraordinary occasions; in both cases they were maintained at public cost. The solemn procession which preceded them, *pompa circensis*, moved from the capitol. The images of the gods were borne in splendid carriages or frames (*in thensis et ferculis*) or on men's shoulders (*in humeris*), followed by a great train, on horseback, or on foot, with the combatants, musicians &c. Sacred rites were then performed, and the games opened.

The games or shews (*spectacula*) in the *Circus* were of four kinds; chariot-races with two or four horses; contests of agility and strength; wrestling (*lucta*), boxing (*pugilatus*), throwing the discus (*disci jactus*), leaping (*saltus*), and running (*cursus*); representations of sieges and of battles on foot and on horseback, including the *Ludus Trojæ* (*Virg.* Æn. v. 545); fighting of wild beasts (*venatio*). —To describe these particularly would exceed our limits. Many of the exercises, however, corresponded to those of the Greeks (§ 78).

At the time of the *Ludi Magni*, other spectacles were also exhibited, not in the Circus; particularly the *Naumachia*, or representations of naval battles. These originally were made in the sea, but afterwards in artificial basins, or excavations made for the purpose and filled with water, which were also called *Naumachia*. The vessels were usually manned by prisoners, malefactors, slaves, or conquered foes, and many lost their lives or were severely wounded. This spectacle was sometimes exhibited in the Circus maximus, water being introduced into it for the purpose.

§ 234. The *Ludi Sæculares*, or centurial games, were solemnized with much ceremony. They were not celebrated exactly after the lapse of a century, but sometimes a little earlier, or a little later; usually in the month of April. For this occasion long preparations were always made, the Sibylline books were consulted, and a sort of general purification or expiation of the whole city was previously made. Sacrifices were offered to all the gods, those of the infernal world as well as those of Olympus, and while the men attended banquets of the gods in their temples, the women assembled for prayer in the temple of Juno. Thankofferings were also presented to the Genii. After the sacrifices, a procession advanced from the capitol to a large theatre on the bank of the Tiber, where the games were exhibited, in honor of Apollo and Diana. On the second day the Ro-

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man matrons were collected to offer sacrifice in the Capitol. On the third, among other solemnities, a song of praise to Apollo and Diana was sung in the temple of Palatine Apollo, by a select band of young men and virgins, of patrician rank. The *carmen sæculare* of Horace was prepared to be thus sung, at the command of Augustus, in whose reign the games were celebrated. To the religious solemnities, which were held for the purpose of securing the safety of the whole state, were afterwards added various amusements, which rendered this a festival of universal hilarity. Among the diversions were pantomimes, histrionic plays, and the feats of jugglers (*præstigiatores*), persons who seemed to fly in the air (*petauristæ*), rope-dancers (*funambuli*) and the like.

§ 235. The gladitorial shows, *Ludi Gladiatorii*, were greatly admired in Rome. They were usually called *Munera*, as they would impart pleasure to the spectators, or bestow respect on those out of regard to whom they were held; in the latter view they were appointed, e. g. at the funerals, or in commemoration, of the deceased.

1.[a] These shews were of Etrurian origin, and probably grew out of the ancient custom of sacrificing prisoners at funeral solemnities in honor of the departed. At Rome they were at first exhibited chiefly at funerals; afterwards they were given by the Ædiles, Prætors, Quæstors and Consuls in the amphitheatres, especially on the festivals of the Saturnalia and Quinquatria.

The gladiators were supported at public expense. Their residence or place of instruction was called *ludus*, a name often given to any arena or building, where such exercises were learned or practiced; their overseer was termed *procurator*; and their instructor *lanista*. In the public spectacles the combat was often carried to blood and even to death, unless the conquered gladiator begged his life of the crowd of spectators. The number of combatants was originally indeterminate, and until fixed by Cæsar. The gladiators bore various names according to their armor and their mode of fighting.

2. The gladiators termed *secutores* were armed with helmet, shield and sword. They were usually matched with the *retiarii*, who were dressed in a short tunic with nothing on the head, bearing in the left hand a three-pointed lance (*tridens*) and in the right a net (*rete*) in order to throw it over the head of their adversary. The *mirmillones* were armed like Gauls, and took the name from the image of a fish on their helmet, and were usually matched with those termed *thraces*. The *essedarii* fought from chariots, and the *andabatæ* on horseback.—At first gladiators were wholly composed of criminal and slaves; but afterwards free citizens of noble birth, and even women, fought on the arena.—An advertisement or public notice was put up by the person who intended to exhibit a gladiatorial show (*editor*) with an account of the combatants and sometimes a delineation or picture annexed. On the day of exhibition the gladiators were led along the arena in procession, and then matched for the contest. When a gladiator lowered his arms, it was a sign of being vanquished; his fate depended on the spectators; if they wished him to be saved, they pressed down their thumb; if to be slain, they turned up their thumbs (*pollicem premebant* or *vertebant*). Vast numbers of men, and of brute animals, were destroyed. In the spectacles after the triumph of Trajan over the Dacians, it is said 10,000 gladiators fought, and 11,000 animals were killed. These shows were prohibited by Constantine, but not fully suppressed until the time of Honorius.—For more full details, see the work entitled *Pompeii*, cited P. II. § 226.

§ 236. The *Ludi Florales* were united with the festival of the goddess Flora, held on the 28th of April (§ 230). They were instituted

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at Rome, B. C. 240; afterwards they were discontinued for a period, but were renewed again in consequence of a sterility of fruit, which was viewed as the punishment for their omission. They lasted from the day abovementioned to the evening of the 3d of May; no sacrifices were offered; those, who engaged in the celebration, wore garlands of flowers, and indulged in frequent banquetings, and often descended to extreme licentiousness. Parties for hunting and dancing were also formed; and the *ædiles curules*, who had the care of the plays, distributed vast quantities of peas and beans among the populace in the circus.

§ 237.[t] There were other games or sports (*ludi*), which we may just mention here.

The *Ludi Megalenses*, in honor of Cybele, mother of the gods, celebrated with shows, and by mutual presents and entertainments (*mutitare*) between persons of the higher ranks.—The *Ludi Cereales* in the Circus, in the memory of the rape of Proserpine, and the consequent sorrow of her mother Ceres.—The *Martiales*, dedicated to Mars Ultor, or the avenger.—The *Apollinares*, in honor of Apollo, and generally scenical.—The *Capitolini*, to Jupiter, in memory of his preserving the Capitol from the Gauls.—The *Plebeii*, in the Circus, in commemoration of the expulsion of the kings and the recovery of freedom.—The *Consuales*, in honor of Neptune, and in memory of the seizure of the Sabine women.—Among the games occasioned by vows and called *ludi votivi*, the principal were such as were promised and appointed by generals in war; among which may be ranked those already mentioned (§ 231), the *quinquennales*, *decennales* &c., given by the emperors every five, ten, and twenty years.—To the class called *extraordinarii*, belonged such as were held at funerals, the *Funebres*, and those appointed by Nero for youth on completing their minority in age, the *Juvenales*.

§ 238. For exhibiting many of these games, especially the dramatic (*scenici*) and gladiatorial, *theatres* and *amphitheatres* were used. In the first ages theatres were constructed merely of wood, and were taken down after being used. Afterwards they were built of stone, and sometimes of great size and splendor. Their construction was similar to that of Greek theatres; one side or end had the form of a prolonged semicircle, for the spectators, and the other was rectangular for the stage and actors. The most famous theatre was that built B. C. 59 by the ædile M. Scaurus, at his own expense, partly of marble, and so capacious that 80,000 spectators could sit in it. The theatres of Pompey and Marcellus were also very large and celebrated; the latter in part still remains.—The first amphitheatre was built B. C. 45 by Julius, but merely of wood. The emperor Titus erected the first of stone, the ruins of which, under the name of the *Colosseum*, or *Coliseum*, (from a colossal statue of Nero, which stood near it,) constitute still one of the most remarkable curiosities of Rome. The form of amphitheatres was oval or ecliptical. They were generally used for gladiatorial shows and the fighting of wild

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beasts. Both theatres and amphitheatres were commonly dedicated to certain gods.

The most important particulars respecting the construction of ancient theatres are given under the Archæology of Art (P. I. § 235). The Roman theatre, like the Greek, consisted of three parts, the *scena*, *orchestra*, and *cavea*; but the two latter are sometimes included under one (*cavea*), because in the Roman the chorus and musicians were placed on the stage (*scena*); and in the orchestra the senators, foreign ambassadors and specially distinguished personages were seated. The next fourteen rows of the cavea were assigned to the equites, and the rest to the people. Women occupied the portico surrounding the whole, by an arrangement of Augustus.—The stage, or portion allotted to the performers, had several parts distinguished by name; one part was that to which the term *scena* (which is put sometimes for the stage as a whole) more appropriately belongs, the *scene*, or *scenery*; the part sometimes concealed by a curtain (*aulæum*), which was fastened not at top but at the bottom, and when it was necessary to hide the scene, was drawn up by a machine for the purpose (called *exostra*); columns, statues, pictures, and various ornaments of the most magnificent character were exhibited, according to the nature of the plays. The *postscenium* was a place behind the scene, where the actors changed their dresses, and the *proscenium* was the space in front of the scene. The place usually occupied by the actors when speaking was termed *pulpitum* (λογεῖον, § 89).

The amphitheatre exhibited the appearance of two theatres joined; thus Curio actually formed one, perhaps the first; wishing to outdo others in exhibitions of this sort, he constructed two large theatres of wood looking opposite ways, in which dramatic plays were performed in the morning; then by machinery for the purpose he suddenly wheeled them round so as to look at each other thus constituting an amphitheatre, and presented a show of gladiators in the afternoon. The term *arena* is sometimes put for the amphitheatre, but means properly the place in the centre where the gladiators fought, and was so called from its being covered with sand. The arena was surrounded with a wall, guarded with round wooden rollers turning in sockets to prevent the animals from climbing up. Sometimes the arena was completely surrounded with a ditch filled with water (*euripus*). Next around the arena was the *podium*, raised 12 or 15 feet above it, projecting over the wall and protected by a sort of parapet. The fourteen seats next to the podium were occupied by the equites and the rest (called *popularia*) by the people. There were, as in the theatre, passages running in the direction of the seats (called by the same name *præcinctiones*), and others running transversely (*scalæ*), by which there were formed several compartments in the shape of wedges (*cunei*). The women, after they were allowed to attend at the amphitheatre, were seated in a gallery or portico exterior to the whole of these, and servants and attendants in the highest gallery. The general direction of the amphitheatre was committed to an officer styled *Villicus amphitheatri*, and persons, called *designatores*, were employed to superintend the seating of the spectators.

By a device of luxury, perfumed liquids were conveyed in secret tubes around these structures and scattered over the audience, sometimes from the statues which adorned the interior.—The Romans had also a remarkable contrivance for covering the vast area embraced in such a building; an awning was suspended, by means of ropes stretched across the building and attached to masts or spars, which rose above the summit of the walls. Near the top of the outer wall of the Coliseum there are above 200 projecting blocks of stone, with holes cut to receive the ends of the spars, which ran up through holes cut in the cornice.—For fuller details on the Roman theatres and amphitheatres, see *Pompeii* already cited.—On the theatre and masks, also *Dunlop's* Hist. Rom. cited P. II. § 296. Vol. I. p. 238.—On various existing ruins of amphitheatres, *Stuart's* Dict. of Architecture. Lond. 1832. 3 vols. 8.

§ 239. We may here introduce a few things respecting the dramatic entertainments of the Romans. The principal forms of these were, Tragedy, Comedy, the Atellanæ, and Mimes. The two first were borrowed from the Greeks, among whom we must look for their

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origin and gradual advancement to maturity. Among the Romans Tragedy and Comedy were either *palliatæ*, i. e. constructed of Grecian characters, fashions and personages, or *togatæ*, constructed of native materials. Comedies were also distinguished, according to the rank of the persons represented, as *prætextatæ*, in the case of civil magistrates; *trabeatæ*, of military officers; and *tabernariæ*, of persons of the lower classes.—The common musical accompaniments of comedy were the flutes termed *tibiæ dextræ* or *Lydiæ*, and *tibiæ sinistræ* or *Serranæ* or *Tyriæ*.

The Romans are said to have borrowed their first dramatic entertainments from Etruria, and to have employed for the purpose Tuscan players (*histriones*), about B. C. 370. The earliest attempts of the Romans themselves seem to have been in the *Versus Fescennini*, which were rude and satirical verses that were rehearsed at certain festivals, in the time of harvest, accompanied with rustic gestures and dances. These were followed by the performances called *Saturæ*, which were of a character somewhat more cultivated perhaps, yet by no means forming a regular or connected play; they were accompanied with dancing and the music of the flute. The first regular dramatic piece was from Livius Andronicus, B. C. about 240; and both tragedy and comedy soon became frequent and favorite amusements.

The term *pares* and *impares* are applied to the flutes as well as *sinistræ* and *dextræ*. There has been some disagreement as to what these terms mean. It is most commonly supposed, that the musician used two flutes at once or a double flute; that the *sinistra* had but few holes and sounded a sort of bass, while the *dextra* had more holes with sharper tones, and when these two were united they were termed *impares*, and took the other names because one was stopped by the left hand and the other by the right: when two *dextræ*, or two *sinistræ* were united and played upon by the musician they were called *pares*.—A painting found at Pompeii represents a flute-player blowing upon the double flute (cf. § 180).—The lyra or harp was also used in the orchestra, and in later times, a hydraulic organ, sometimes called *cortina*.

§ 240. The *Atellanæ*, which had their origin in Atella, a city of the Osci, were an intermediate form between Tragedy and Comedy, and somewhat like the Satyre of the Greeks, which was never introduced upon the Roman stage.—In the *Mimes* there was not merely dumb action and gesture, but a mimicking of the peculiarities in speech and dialect of certain classes or individuals, in a manner sometimes indecent and licentious. They were probably performed by one or two actors only.—In *Pantomimes* also the dancing and gesturing were not wholly without song and language. The Mimes shortly before Julius Cæsar, and the Pantomimes under Augustus, were so common as in some measure to crowd out the other forms of the drama.

The *Fabulæ Atellanæ* or *Ludi Osci* or *Saturæ* just named, which were the nearest approximations to the drama before the time of Livius Andronicus, were kept up afterwards by the Roman youth (not professed actors), at first in the Oscan language, afterwards only in Latin. Along with them, were performed short pieces, called *exodia*, of a still more loose and farcical character.—The *mimes* were first introduced as a sort of afterpiece or interlude to the regular drama. But they subsequently came to form a separate and fashionable public amusement, and in some measure superceded other dramatic entertainments.—

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On the drama of the Romans, see *Dunlop's* Hist. of Roman Literature, cited P. II. § 296. 5 (g). Vol. 1.—*Schlegel's* Dram. Lit. Lect. viii.

(2) Civil Affairs.

§ 241. In order to understand properly the civil constitution of Rome, it is necessary to consider distinctly the different periods of its history; particularly to notice the three different forms of government which were successively established, the regal, consular, and imperial. The first continued 244 years to B. C. 510; the second 479 years, to B. C. 31; and the third 506 years to the overthrow of the western empire, A. D. 476. Under the kings the government was of a mixed character, and we should estimate the powers of the kings by a reference to the early kings and princes among the Greeks, the chiefs of particular tribes (§ 34), rather than according to more modern ideas of an unlimited authority. The essential prerogatives of the Roman kings were the control of the religious worship, the superintendence of the legislation, and of judicial decisions, and the assembling of the senate and the people; yet even in the exercise of these prerogatives, they were in most cases much restrained by the part, which the senate and the people had in the public concerns.

The ensigns of regal dignity were borrowed from the Etrurians, and consisted of a golden crown, a chair (*sella*) of ivory, or highly ornamented with ivory, a sceptre of the same material, with an eagle on its extremity, a white robe (*toga*) with purple embroidery or borderings, &c. a body of twelve attendants (*lictores*), who went before the king, carrying each a bundle of rods (*fasces*) with an axe (*securis*) in the middle.

The time, during which the regal form is said to have continued, is too long for the probable reigns of only seven kings, which is the number specified in the traditions respecting this period. But it must be remarked that the whole of the early Roman history is at least uncertain, and is by some considered as purely fabulous (cf. P. I. § 109).

§ 242. On the abolition of monarchy the constitution became aristocratical. Two magistrates were annually chosen, with the authority and influence, which the kings had possessed, and called *Consuls* (*consules*). No particular age was originally requisite for this office, but a law (*lex annalis*) was enacted 180 B. C., that it should be held by no person under forty three. Those, who sought the office, were called *candidati*, from their peculiarly white shining robe (*toga candida*).

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The election took place, in the assembly of the people, voting by Centuries, usually towards the end of July or the beginning of August. From that time until January of the following year, the person chosen was called *consul designatus*, and then he entered upon his office under many solemnities. The two consuls had equal power. Their badges of office were the same as those of the kings, excepting the golden crown, and the robe with purple ornaments; the latter was allowed them on certain public solemnities, as e. g. a triumph. At first, both consuls were chosen from the patricians; afterwards, however, one was often taken, and sometimes both, from the plebeians.

The duties of the consuls consisted in taking the auspices, assembling the senate, declaring the votes, among which they first gave their own, in proposing business to the senate and the people, fixing the comitia, appointing the judges, and preparing declarations of war. They were also usually commanders of the army, and were required to attend to all its wants, and inform the senate of all important occurrences. After completing the year of their office they were usually proconsuls or governors of provinces. The power of the consuls was gradually diminished, partly by the institution of the office of dictator and tribunes, and partly by the law which authorized appeals from the decisions of the consuls to the people. Under the emperors nothing more than the mere name remained; they were merely the agents to execute the imperial will, to whom a few privileges were secured. In the later ages also, their number was increased, and their term of continuance very short. The office was preserved until A. D. 541, when it was conferred upon the reigning emperor for life.

§ 243. *Prætor* was in early times the name for any magistrate, signifying merely an overseer, superintendent, or leader (from *præire*). But, in the year B. C. 365, the name was appropriated to an officer appointed to attend to the administration of justice. The Prætor was at first chosen from patricians, when the consulship was communicated to the plebeians. Two Prætors were chosen after the year B. C. 243, one to attend to the business of the citizens (*Prætor urbanus*), the other the business of strangers (*Prætor peregrinus*). Afterward there were four Prætors, and six, then ten, fourteen, sixteen, and even eighteen, until Augustus, it seems, limited the number to twelve.

1.[a] The dignity of the city-Prætor was next to that of Consul, and his principal business was holding courts of justice in the *Tribunal* (*in* or *pro tribunali*) a building appropriated to the purpose in the Forum (§ 261). The Prætor on entering upon his office, always published a statement of the rules and princi-

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ples, by which he should be guided in his trials and decisions; this was called his edict (*edictum Prætoris*). The usual form in giving his decisions was *do, dico, addico*.—In the absence of the Consul, the city-Prætor took his place; he could also call meetings of the senate and hold Comitia; he had the care also of some of the great public games. The insignia of the Prætor were the *toga prætexta*, a sword and spear (*gladius et hasta*), and an attendance of six lictors. In the provinces the Proprætors had similar rank and authority, in the same manner as the Proconsuls took the place of Consuls.

2. Besides the general edict above mentioned, the Prætor published particular edicts from time to time. Such as he copied from those of his predecessors were termed *tralatitia*; those framed by himself, *nova*. An edict published at Rome, *edictum urbanum*; in a province, *provinciale*; sometimes named from the province, as *edictum Siciliense*. Other magistrates (*honorati*) published edicts also. The law derived from all the various edicts was termed *jus honorarium*; this term or phrase, in later times, was applied to a collection of Prætor's edicts regularly arranged by order of the emperor Hadrian; the same was also called *edictum perpetuum*.

§ 244. *Ædiles* were the magistrates, whose principal duty was the care of the buildings (*ædes*). They were of two classes, *plebeii* and *curules*, two of each. The former were created first, B. C. 493; the latter, B. C. 266. At a later period, Julius Cæsar added two others, called *Cereales*, who had the oversight of the stores of grain and provision.—The *Ædiles Plebeii* had originally the care of the public and private buildings; and were required to make arrangements for the public games, see to the preservation of the public roads, regulate the markets, prove the justness of weights and measures, and in short attend to the police of the city.—The *Ædiles Curules* were distinguished from them by the *toga prætexta*, and the *sella curulis*. They were at first taken solely from the patricians, but afterwards also from the people. Their chief care was of the great public games. They had also the oversight of the temples, except that of Ceres, which always belonged to the plebeian Ædiles, with whom the Curules probably shared, without distinction, the business of the police. In the Roman provinces, also, there were Ædiles, whose office was usually but for a year. The office seems to have continued until the time of Constantine the Great.

§ 245. Of the *Tribunes* there were different kinds. The Tribunes of the people (*tribuni plebis*) were the most remarkable. The office originated from the general disaffection and secession of the plebeians B. C. 493. The number was first two, then five, finally ten. One of them always presided at the Comitia for electing tribunes. Their proper object was the protection of the people against the encroachments of the Senate and Consuls. In order to obtain this office, patricians allowed themselves to be adopted into plebeian families. In the earliest times, the tribunes could not enter the Senate, but had their seats before the door of the Senate-room, where

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they heard all the deliberations, and could hinder the passage of any decree by the single word *veto*. By the Atinian law B. C. 131, it was decreed that the Tribunes should be of the rank of Senators. Their power and influence constantly increased, although it was confine d tothe city and the circuit of a mile around it, beyond which they could not be absent over night.

The Tribunes had no lictors, nor any insignia of office, except a kind of beadles called *viatores*, who went before them. Their persons were regarded as inviolable. Sylla abridged their power; he took from them the right, which they had exercised, of assembling the people by tribes, and thereby passing enactments (*plebiscita*) binding upon the whole nation, and left them only the power of their negative or intercession (*intercedere*). Their authority, however, was afterwards elevated again, but under Julius Cæsar it was small, and became still more insignificant under the emperors, who appropriated to themselves the tribunitial power, so that the tribunes annually elected had but merely the name and shadow of it. The office was abolished in the time of Constantine the Great.

§ 246. The *Quæstors* were among the earliest magistrates of Rome, first appointed by the kings, then by the consuls, afterwards by the people. They were charged with receiving and managing the revenues, and with the scrutiny of certain kinds of blood-shed. Those for the city were called *Quæstores urbani*, those for the provinces *Quæstores provinciales*, and those for the examination of capital offences, *Quæstores rerum capitalium*, or *parricidii*. Originally there were but two, afterwards four, and then eight; Sylla raised the number to twenty, and Julius Cæsar to forty.

1.u The Quæstors had also the oversight of the archives, the care of foreign ambassadors, the charge of monuments, presents and other tokens of respect publicly authorized, and the preservation of the treasures acquired in war. They were at first taken only from the Patricians, but afterwards partly from the Plebeians.

Under the emperors there was a kind of quæstors, called *quæstores candidati*, who were, properly, speaking, nothing more than imperial messengers or secretaries, and were afterwards called *juris interpretes*, *precum arbitri*, &c., from their employment. Still later there was another kind, of considerable importance, styled *Quæstores palatii*, or *Magistri officiorum*.

2. The age requisite for the Quæstor was 30, or at least 25, until reduced by Augustus to 22. The office was one of the first steps to preferment in the commonwealth, although sometimes held by those who had been Consuls.

§ 247. The office of the *Censors* (*Censores*) was established at an early period, B. C. 442. There were two at a time, holding their office originally for five years, but afterwards only a year and a half. Their duties were various; the following were some of the principal; to take the census of the people, an accurate account of the age, pro-

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perty and descent of each head of a family, to divide the people into their tribes and rectify existing errors in the distribution, to decide the taxes of each person, to enrol those who were obligated to military service, to make account of the revenues in the provinces, to inspect the morals of the citizens, to superintend the leasing of public lands, to attend to contracts respecting public works, such as streets, bridges, aqueducts and the like.

1.[u] The censors were authorised to inflict marks of disgrace (*nota censoria, ignominia*) from any evidence and for any cause, which appeared to them suitable. The luxury of the Romans, which in later times became so excessive, was considerably restrained by the censors. In order to escape the censorial rebukes or punishments, the office seems to have been left vacant for some time.

2. The censorial power was, however, vested in Julius Cæsar, first with the title *Præfectus morum*, afterward, for life, with the title of *Censor*. Augustus also assumed the power, although he declined the title. The same was done by several of his successors down to the time of Decius, A. D. 250, when the corruption of morals was too great to allow any magistracy or power of the kind.

§ 248. Among the extraordinary magistrates of Rome, whose office was not permanent, but necessary only in particular circumstances, the *Dictator* is especially to be noticed. The first Dictator was created on occasion of the same sedition or insurrection which occasioned the appointment of tribunes of the people (§ 245); and similar disturbances, difficult wars, and other important emergencies occasioned the appointment of the subsequent Dictators. Sometimes they were appointed for less important reasons, e. g. for regulating the public games and sports in the sickness of the Prætor, not by the people, but by one of the Consuls. The Dictator was indeed always appointed by the Consul, by order of the people or senate, and must be a man of consular rank. The power of the Dictator was very great, in some respects supreme. War and peace, and the decision of the most important affairs depended on him.

1.[u] Citizens, who were condemned to death by him, could appeal to the people (cf. *Liv.* viii. 33). The power and office of the Dictator was limited to six months. He could not appropriate without consent of the senate or people any of the public money. As commander of the army, he was confined to the limits of Italy. No one ever abused the power of this office so much as Cornelius Sulla. Cæsar, by this office, opened his way to absolute power, and after his death the dictatorship was abolished. It was, however, offered to Augustus, who refused the odious name or title, although he exercised all the power.

2. Plutarch and Polybius state that the Dictator was attended by 24 lictors; but in the epitome of the 89th book of Livy, Sylla is said to have unwarrantably assumed this number (*Kennett*, p. 123). The Dictator appointed, usually from among those of consular or prætorian dignity, an officer, styled *Magister equitum*, whose business was to command the cavalry, and execute the orders of the Dictator; but this officer was sometimes appointed by the senate, or the people; he was allowed the use of a horse, but the Dictator could not ride without the order of the people.—Sometimes a Consul, or other existing magistrate, was invested with the power of dictator, by decree of the Senate (*ne quid detrimenti capiat respublica*).

§ 249. The discontent of the people under the use, which the con-

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suls made of their power, led to the creation of a new office in the year B. C. 451, that of the *Decemviri*, with consular authority (*decemviri consulari potestate*, s. legibus ferendis). They were appointed for the special purpose of forming a code of laws. This gave rise to the laws of the twelve tables (§ 265). As they soon began to abuse their great power, the office was abolished B. C. 449, and that of Consul restored.—From the same cause originated the office of military Tribunes (*tribuni militum consulari potestate*), who in the year B. C. 445, were appointed in the place of Consuls; but were dismissed after three months. Originally they were six in number, three patricians, and three plebeians; afterwards the number varied, sometimes three, sometimes four, six, or eight; sometimes military tribunes, and sometimes consuls were elected, as the plebeian or the patrician interests prevailed, until the year B. C. 366, when the plebeians were quieted by the choice of a consul from among themselves.—Among the magistrates not permanent, must be mentioned also the Præfect of the city, *Præfectus urbi*, to whom the Consuls in their absence, especially in war, entrusted the charge of the police. Under the emperors this became a regular and permanent office of great influence.

The *Interrex* was an officer created to hold elections when there was no consul or magistrate, to whom it properly belonged. The name was drawn from the title of the temporary magistrate appointed by the senate, when there was a vacancy in the throne under the regal government.

Less important magistrates were the following; the *Præfectus annonæ*, charged with the procuring and distributing of grain, in cases of scarcity; the *Quinqueviri mensarii*, whose chief business was to reduce public expenses (*minuendis publicis sumtibus*); the *Quinqueviri muris turribusque reficiendis*, to see to repairs in the walls and fortifications; the *Triumviri ædibus sacris reficiendis*, to repair the sacred buildings; *Triumviri monetales*, having charge of the mint; *Triumviri nocturni*, to superintend the nightly watch; *Duumviri navales* (*classis ornandæ reficiendæque causa*) for equipping and repairing the fleet, &c.—Some of these, however, were not magistrates in the proper sense, but they were chosen from among the most respectable men.

The servants or attendants of magistrates were called in general *apparitores*; under which were included scribæ, notarii, actuarii, accensi, præcones, lictores, viatores, &c.—The *Carnifex* was the executioner or *hangman*.

§ 250. Besides the magistrates which have been named, falling under the denomination of ordinary (*ordinarii*) or regular and permanent, and the extraordinary (*extraordinarii*) or occasional, there were various magistrates whose authority pertained to the provinces of Rome. These were in part such as have been named. Among them were the proconsuls, proprætors, proquæstors, the legates, conquisitors &c.

Proconsuls were either (1) such as being consuls had their office prolonged beyond the time fixed by law; or (2) such as were raised from a private station to govern some province or to command in war; or (3) such as having been consuls went, immediately on the legal expiration of their consulship, into provinces assigned to their charge under the commonwealth; or (4) such as were appointed

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governors of the provinces under under the empire; as all these were called proconsuls. But the name and dignity properly belonged to the third of these classes.

The senate decided from year to year what provinces should be consular, and then the consuls, while only *designati* (§ 242), agreed by lot, which of them each should take on the expiration of his consulship. A vote of the people afterwards conferred on them the military command in their provinces. Their departure to their provinces and return to the city were often attended with great pomp. They enjoyed very absolute authority both civil and military; but it was limited to a year, and they were liable to a rigid trial on their return; the offences most commonly charged were (1) *crimen peculatus*, ill use of the public money, (2) *majestatis*, treachery or assumption of powers belonging to the senate or people, and (3) *repetundarum*, extortion or oppression towards the inhabitants.

The *Proprætors* were such as after their prætorship received provinces, in which for a year they had supreme command, usually both civil and military. Their creation, administration and responsibility were similar to those of Proconsuls; only they had but six lictors instead of twelve, and the prætorian provinces were usually smaller than the consular.——The *Legati* were the chief assistants of the Proconsuls and Proprætors. The number depended on the rank of the chief officer, and the circumstances of the provinces. They at length obtained important authority as military commanders.——One *Quæstor* or more attended each Proconsul or Proprætor. His business was to superintend the public accounts, and the supplies of the army. Proquæstors were such as the chief officer appointed temporarily, on the absence or death of the provincial Quæstor (§ 246). The duties of the Quæstor were assigned under the emperors to the officer styled *Procurator Cæsaris*.——The *conquisitores* were inferior officers not properly civil, who were employed to raise soldiers and by force if necessary.

§ 251. Before proceeding to a sketch of the Roman Constitution, we must notice the division or classification of the people, which had, throughout, an important influence on the government. At the beginning, Romulus divided the city itself and the whole people into *three tribes*, and each of these into *ten Curiæ*. The tribes were the *Rhamnensis* consisting of native Romans, the *Tatiensis*, of Sabines, and the *tribus Lucerum*, of all other foreigners.—Servius Tullius altered this division and made thirty tribes, 4 of the city (*tribus urbanæ*), and 26 for the territories (*tribus rusticæ*). The latter at length gained the precedency of the former, and were considered as more honorable. Five tribes were added at a later period; and also others, which were not permanent.

The four *city tribes* were Suburana, or Succusana, Esquilina, Collina, Palatina; the *rustic tribes*, Romilia, Lemonia, Pupina, Galeria, Pollia, Voltinia, Claudia, Æmilia, Cornelia, Fabia, Horatia, Menenia, Papiria, Sergia, Veturia, Crustumina; these belonged to the proper Roman territory; in addition there were the *Etrurian tribes*, Vejentina, Stellatina, Tromentina, Sabatina, Arniensis, Pomptina, Publilia or Papilia, Mæcia, Scaptia, Ufentina, Falerina; and the *Sabine tribes*, Aniensis, Terentina, Velina, Quirina.

§ 252. Servius Tullius also divided the Roman citizens, for the sake of an equitable distribution of the public burdens, into six classes according to property. These classes were subdivided into centuries, amounting in all to 193. In order to preserve this distribution, an ordinance was established requiring the census and valuation to be taken every five years (§ 247).

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'The first class consisted of those whose estates in lands and effects were worth at least 100,000 *asses*, or pounds of brass; or 10,000 *drachmæ* according to the Greek way of computing; which sum is commonly reckoned equal to £322. 18s. 4d. sterling; but if we suppose each pound of brass to contain 94 *asses*, as was the case afterwards, it will amount to £7750.

This first class was subdivided into eighty centuries or companies of foot, forty of young men (*juniorum*), from seventeen to forty-six years of age, who were obliged to take the field (*ut foris bella gererent*), and forty of old men (*seniorum*), who should guard the city (*ad urbis custodiam ut præsto essent*). To these were added eighteen centuries of *Equites*, who fought on horseback; in all ninety-eight centuries.—The second *class* consisted of twenty *centuries*, ten of young men, and ten of old, whose estates were worth at least 75,000 *asses*. To these were added two *centuries* of artificers (*fabrûm*), carpenters, smiths, &c. to manage the engines of war.—The third *class* likewise contained twenty *centuries*; their estate was 50,000 *asses*.—The fourth *class* likewise contained twenty *centuries*; their estate was 25,000 *asses*. To these Dionysius adds two *centuries* of trumpeters (vii. 59).—The fifth *class* was divided into thirty *centuries*; their estate was 11,000 *asses*, but according to Dionysius, 12,500.—The sixth *class* comprehended all those who either had no estates, or were not worth so much as those of the fifth *class*. The number of them was so great as to exceed that of any of the other *classes*; yet they were reckoned as but one *century*.—Thus the number of *centuries* in all the *classes* was, according to Dionysius, 193.

Each *class* had arms peculiar to itself, and a certain place in the army according to the valuation of their fortunes.—Those of the first class were called *Classici*; all the rest were said to be *Infra classem*, *A. Gell*, vii. 13. Hence *classici auctores*, for the most approved authors, *Ib.* xix. 8.

By this arrangement the chief power was vested in the richest citizens who composed the first class, which, although least in number, consisted of more centuries than all the rest put together; but they likewise bore the charges of peace and war (*munia pacis et belli*) in proportion. For as the votes at the *Comitia*, so likewise the quota of soldiers and taxes, depended on the number of centuries. Accordingly, the first class, which consisted of ninety-eight, or, according to Livy, of one hundred centuries, furnished more men and money to the public service than all the rest of the state besides. But they had likewise the chief influence in the assemblies of the people by centuries. For the *Equites* and the centuries of this class were called first to give their votes, and if they were unanimous, the matter was determined; but if not, then the centuries of the next class were called, and so on, till a majority of centuries had voted the same thing. And it hardly ever happened that they came to the lowest (*Liv.* i. 43. *Dionys.* vii. 59.).'—*Adam.*

§ 253. Another division of the Romans, existing from the earliest times, was into Patricians and Plebeians, according to family descent. The patricians were the descendants of the Senators appointed by Romulus, the Fathers, *Patres*, of whom he selected three from each tribe, and three from each curia, making ninety-nine; to these he added a man of distinguished merit, so that the Senate originally consisted of 100 members. Afterwards the Sabini were admitted into it, and the number was doubled. Tarquinius Priscus increased this number by a third hundred from the plebeians, who were termed *Patres minorum gentium*, to distinguish them from the original Senators, and their descendants were called *Patricii minorum gentium*. Sulla added to the Senate 300 Equites, raising the whole number to 600; towards the end of the republic it was even as great as 1000, but Augustus reduced it to 600; under his successors the number was not uniformly the same.

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§ 254. The Senators, when assembled in council, were called *Patres Conscripti*. Their election was at first made by the kings, next by the consuls, afterwards by the censors, and in one instance, after the battle of Cannæ, by a Dictator. Under the Emperors, a Triumvirate was sometimes formed to attend to the election. In the choice of Senators regard was had to descent, character, property, and age, which must not be less than twenty-five.—The Senators were distinguished in their dress particularly by two things, the *tunica laticlavia*, a tunic or waistcoat with a broad stripe of purple (*latus clavus*) attached to it, and high black buskins (*calcei*, or *ocreæ*, *nigri coloris*) which had the letter C marked on them. At public spectacles the Senators also sat in the foremost part of the Orchestra.

1.* The Senate was assembled by the Kings, Consuls, Dictators, Prætors or Tribunes of the people, by public summons (*edictum*), or by means of a herald. In the former case the object of assembling was specified. There were, besides, certain days fixed for regular meetings of the senate, the Calends, Nones and Ides of every month. On festivals, and in time of the Comitia where the whole people were assembled, the senate could not meet. Augustus restricted the regular meetings to the Calends and the Ides. The place of assembling was not exclusively fixed, but it must be set apart and consecrated for the purpose by the Augurs. The temples, and the Capitol among them, were usually selected, excepting always the Temple of Vesta.

The number of members necessary (*numerus legitimus*) to pass a decree (*Senatus consultum*) was 100; and from the year B. C. 67, 200. The meetings were opened early in the morning and continued until near or after mid-day; before and after the light of the sun no lawful decree could be enacted. Sacrifices were always offered and the auspices taken by the magistrate, who was to hold the senate, before entering the place of meeting. The magistrate then, Consul, Prætor or whoever assembled the senate, proposed the business, and the members gave their opinions usually in an established order. In important or interesting cases, questions were decided by the Senators separating into two parts (*itio in partes*). The Emperors had the right of proposing questions to the senate, not properly, but at first only by special permission. A distinction was made between a decree of the Senate, *Senatus consultum*, and a judgment or opinion, *Senatus auctoritas*; the latter term was applied, when the sentence was less decisive, or was not passed without some person's intercession or veto, or was attended with some informality; decrees were ratified by being engrossed or written out, and lodged in the treasury (*in Ærarium condebantur*) in the place of public records (*tabularium*), in the temple of Saturn.

2. 'Although the supreme power at Rome belonged to the people, yet they seldom enacted any thing without the authority of the Senate. In all weighty affairs, the method usually observed was, that the senate should first deliberate and *decree*, and then the people *order*. But there were many things of great importance, which the Senate always determined itself, unless when they were brought before the people by the intercessions of the Tribunes. This right the Senate seems to have had, not from any express law, but by the custom of their ancestors.—1. The Senate assumed to themselves the guardianship of the public religion; so that no new god could be introduced, nor altar erected, nor the Sibylline books consulted, without their order.—2. The Senate had the direction of the treasury, and distributed the public money at pleasure. They appointed stipends to their generals and officers, and provisions and clothing for their armies.—3. They settled the provinces, which were annually assigned to the Consuls and Prætors: and, when it seemed fit, they prolonged their command.—4. They nominated out of their own body all ambassadors sent from Rome, and gave to foreign ambassadors what answers they thought proper.—5. They decreed all public thankgivings for victories obtained; and conferred the honor of an ovation or triumph, with the title of *Imperator*, on victorious generals.—6. They could decree the title of King to any prince whom they pleased, and declare any one an enemy by a vote.—7. They inquired into public crimes or

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treasons, either in Rome or the other parts of Italy, and heard and determined all the disputes among the allied and dependent cities.—8. They exercised a power, not only of interpreting the laws, but of absolving men from the obligation of them, and even of abrogating them.—They could postpone the assemblies of the people, and prescribe a change of habit to the city in cases of any imminent danger or calamity. But the power of the Senate was chiefly conspicuous in evil dissensions or dangerous tumults within the city, in which that solemn decree, *Ultimum* or *Extremum*, used to be passed, 'That the consuls should take care that the republic should receive no harm.' (*Adam.*)

§ 255. The Equites formed another body of high rank in Rome (*ordo equester*). They were originally composed of 100 young men taken from each of the three tribes, thus making three centuries (300). Their number was greatly increased by the kings, so that there were 18 centuries (1800) under Servius Tullius. They became at length a distinct order, not including all who served on horseback, but only such as were chosen into the rank. In the year 124 B. C. the order received some important prerogatives, being chosen to act as judges, and to farm the revenues. The property requisite to qualify one for election as a knight, at this period, was 400 thousand sesterces (*census equester*); the age about eighteen; nobility of descent was not sufficient to secure it. The Censors were entrusted with the scrutiny, and they presented to those found worthy, a horse at the public expense; hence the phrase, *equo publico merere.*—The knights were distinguished by a golden ring or rings, and by the *tunica angusticlavia*, a white tunic with its purple stripe, or border, narrower than that of the Senators. At the spectacles, their seat was next to the Senators, who were frequently chosen from the Equestrians. They made annually on the 15th of July a splendid procession (*transvectio*) through the city to the Capitol. The order was under the constant supervision of the Censors.

§ 256. The word *populus* had among the Romans a more general meaning than *plebs*; the former signified the whole body of the Roman people, the latter a particular portion distinct from the senate and the knights, and called also *ordo plebeius*. In early times, this order consisted of such as were proprietors of land, but in the times of the republic it was composed mainly of the lowest class, which we denominate the *populace*. The patricians and plebeians were from the beginning greatly at variance. The former were such as sprang from the noblest families, particularly the oldest senators under the kings, and at first held all the public offices exclusively. The plebeians gained a share in them B. C. 493, as has been already mentioned (§ 245). After this the patricians often allowed themselves to be adopted into plebeian families, in order the more easily to secure offices, which were common to both ranks, or confined to plebeians,

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as was the office of tribunes. Intermarriage between the two classes took place first in B. C. 445.

1.[a] Previously to intermarriages the only mutual relation was that of *patron* and *client*; in which the plebeian made free choice of some patrician as his guardian and patron and this patrician in turn was obligated by certain duties to the plebeian as his client. At last this relation existed chiefly between masters and freed men.—The power of the people rose to a great height during the time of the republic, and often was perverted to the greatest abuses.

2. It was esteemed highly honorable for a Patrician to have many clients, both hereditary and acquired by his own merit. The duties of the relation were considered as of solemn obligation. Virgil (*Æn.* vi. 605) joins the crime of injuring a client with that of abusing a parent; the client on the other hand was expected to serve his patron even with life in an extremity. Amidst all the dissensions which marks the Roman history, there seems to have been a mutual and faithful observance of these duties. In later times cities and nations chose as patrons distinguished families or individuals at Rome.

§ 257. It is necessary to distinguish between the Patrician rank, and what was called Roman nobility (*nobilitas Romana*). The latter was a dignity resulting from merit, either personal or derived from ancestors, and acquired especially by holding a *curule* office. Patrician descent was not necessary for this, although when united with merit it heightened the nobility. Such as acquired this nobility themselves, were styled *novi homines*. One of the principal distinctions of those possessing this nobility (*nobiles*) was the *jus imaginum*, which allowed them to form images or busts in painted wax of their ancestors, placing them in cases in their halls (*atria*), and carrying them in funeral processions and at other solemnities. This right was sometimes conferred as a reward by an assembly of the people, and received with public thanks. The Roman history is filled with contests between the old and the new nobility.

A *curule* office was one, which entitled the person holding it to use the *sella curulis* or chair of state. Such was the office of dictator, consul, prætor, censor, and curule ædile. The chair was composed of ivory, or at least highly adorned with it. The magistrates in the colonies and municipal towns sat on public occasions in a large chair called *bisellium*; two of these have been found at Pompeii, made of bronze, inlaid with silver, of extraordinary workmanship. *Pompeii*, p. 265.

§ 258. The term *Comitia* has already been used by us more than once as signifying the days of election or assemblies of the people. The word *comitium* originally signified the place of assembling, which was an open space in the Roman forum, in front of the court-house of Hostilius; it was afterwards applied to the assembly itself consisting of the three ranks or orders of the Roman people and held at that place, or the Campus Martius, or the Capitol. Assemblies of one or two orders were called *Concilia*, and less formal ones, where merely notices or addresses were given to the people, and nothing was decided, were termed *Conciones*. The *Comitia* were appointed

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only by the higher magistrates, a Consul, Dictator, or, in the Consul's absence, a Prætor. The most important subjects were considered in these assemblies, some of which have been already mentioned incidentally.

§ 259. The days of the year, on which such assemblies could be held, 184 in number, were called *dies comitiales*. Romulus established the *Comitia curiata*, in which the votes were given by *Curiæ*; Servius Tullius the *Comitia centuriata*, in which the people voted by centuries, and which were the most important; and the Tribunes, B. C. 491 instituted the *Comitia Tributa*, in which the votes were given by tribes. The decrees passed at the last mentioned were termed *Plebiscita*, and at first were binding only on the plebeians.—The election of officers, which became the principal business of the Comitia, was chiefly made at the *Comitia centuriata*. These were held in the Campus Martius, where more than 50,000 persons might assemble.

1.* The consul or presiding magistrate at the *Comitia of Centuries* occupied an elevated wooden erection, called *Tribunal*. There were 193 small slips or narrow passages (*pontes, pontículi*) raised for the 193 centuries to ascend upon as they went to vote. Both these and the tribunal were surrounded by a balustrade, forming what was called the *Septa* or *Ovile*. Outside of this the people stood until they were called in (*intro vocatæ*) to vote century by century through the six successive classes. The order, in which the centuries voted, was determined by lot (*sortitio*), the names being thrown into a box (*sitella*) and drawn out by the presiding magistrate. The votes were by means of ballots (*tabellæ*), which were given to each citizen by persons (*diribitores*) standing at the entrances of the passages just named, and were cast by the citizens into a box or chest (*cista*) at the end of the passage. The manner of voting was the same in the case of elections, of enacting laws, and of passing decrees or judicial sentences. Only persons between 17 and 60 years of age were allowed to vote.

2. 'By the chests were placed some of the public servants, who, taking out the tablets of every century, for every tablet made a prick or point (*punctum*) in another tablet, which they kept by them. Thus the business being decided by most points gave occasion to the phrase, *Omne tulit punctum*, and the like.' (*Kennett.*)—It is obvious, that in the *Comitia centuriata* the mode of voting must give the higher classes an entire preponderance over the others (cf. § 252).

§ 260. The rights of Roman citizenship included several important privileges, especially during the freedom of the state. The life and property of a citizen were in the power of no one, but of the whole people appealed to thereon; no magistrate could punish him by stripes; he had a full right over his property, his children and his dependents; he had a voice in the assemblies of the people and in the election of magistrates; his last will and testament had full authority after his death. The right of voting was the most valued; full citizenship including this could be bestowed only by the people; citizenship embracing the other rights could be conferred by the senate also. All freed men and their children were excluded from this right, which is what was properly meant by the *Jus Quiritium*.

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1.[u] Whoever once acquired Roman citizenship, could not be deprived of it, even by banishment; it was lost only by voluntary resignation or by taking a foreign allegiance. The *Jus Quiritium privatum*, conferred on the colonies and municipal towns, comprehended in it fewer or less important privileges; in the case of the Latin colonies it was called *Jus Latii* or *Latinitatis;* of the Italian, *Jus Italicum*. Still more limited were the privileges included in the *Jura provinciarum* and *Jura præfecturarum*.

2. The rights of a Roman citizen have been divided into *private* and *public;* both are included under the common designation *Jus Quiritium*, and sometimes under that of *Jus civitatis;* and sometimes these phrases seem to be limited respectively to the rights termed private or public.—To the private belonged; 1. *Jus libertatis*, which secured to each the control of his person; 2. *Jus gentis et familiæ*, which secured the peculiar privileges of his descent; 3. *Jus patrium*, the entire control over his children; 4. *Jus dominii legitimi*, the possession of legal property; 5. *Jus testamenti* and *hæreditatis*, the right to inherit or bequeath property by will; 6. *Jus tutelæ*, the right to appoint by will guardians for his wife and children. To the public belonged the following; 1. *Jus census*, the right of being enrolled by the censor; 2. *Jus militiæ*, none but citizens being enlisted at first, a restriction which was afterwards abolished; 3. *Jus tributorum*, which secured to the citizen taxation proportioned to his wealth; 4. *Jus suffragii*, the right of voting, so highly valued; 5. *Jus honorum*, eligibility to public offices, a right, originally confined to patricians, but finally extended to plebeians also; 6. *Jus sacrorum*, which included certain rights in relation to religious worship.—Those who did not possess the rights of citizens (*cives*) were generally termed foreigners (*peregrini*) wherever they resided.

3. This is a proper place for a brief view of the rights and privileges, which were allowed by the Romans to the cities or nations conquered by them. The forms of governments established in such cases may be divided into four.—1. The *Coloniæ* or colonies were cities or tracts of country, which persons from Rome were sent to inhabit. These persons, although mingling with the conquered natives and occupants, gained the whole power in the administration of affairs. In the later periods of the republic and under the emperors, many colonies were planted with soldiers, who had served out their legal time (twenty years in the foot, or ten in the horse), and who after thus laboring for their country were permitted to receive possessions in a colony and spend their age in ease and plenty.—The colonies were scattered over the empire and governed by laws prescribed to them by the Romans.——2. The *Municipia* were cities, which enjoyed the right of governing themselves by their own laws, retaining, if they chose it, such as were in use before their subjection to the Romans. They were in some respects like the corporate cities of our country, and their inhabitants had the name and some of the rights of Roman citizens. Originally confined to Italy, they were subsequently formed even in the provinces. The coloniæ and municipia had similar magistrates; the *Duumviri* were the chief officers; the senators were called *Decuriones*.——3. The *Præfecturæ* were certain towns in Italy, whose privileges were curtailed for offences against the Roman government. They were not suffered to frame their own laws as did the municipia, nor to chose their own magistrates, as did both the municipia and the coloniæ. They were governed by a prefect sent annually from Rome.———All the other cities of Italy, which were not either *coloniæ*, *municipia* or *præfecturæ*, were called *civitates fœderatæ*, enjoying their old rights and customs and joined to the Romans only by confederacy or alliance.——4. The *Provinciæ* were foreign countries of larger extent, which when conquered, were remodeled as to their governments at the pleasure of the Romans. They were compelled to pay such taxes as were demanded, and subjected to the authority of governors annually sent out from Rome. These governors were often tyrannical and always oppressive; and the provincial system became one of the most odious features in the Roman administration.

§ 261. The *judicial proceedings* of the Romans included trials of public and private cases, criminal and civil. The former involved the general peace and security, the latter the claims and rights of in-

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dividuals. The public or criminal trials (*judicia publica*) were either ordinary or extraordinary.—The latter were such as belonged not to any regular jurisdiction, or fixed time or place, but had a special day of trial assigned, or a special assembly of the people appointed for them. Sometimes the people selected certain persons, as a sort of commissioners in cases of this kind; such were the *Duumviri perduellionis*, or *Quæsitores*.—The ordinary public trials were also called *quæstiones perpetuæ*, and were first established in the year B. C. 149, for the most common state offences. In these the Prætor presided (§ 243), by whom assistant judges (*judices assessores*) were chosen annually, originally from the senate, then from the knights, and at last from all conditions. The judges were divided into several *decuriæ*, from which the requisite number of them were taken by lot for each trial. Under the emperors the judges were appointed by themselves. In all public trials a certain order of proceeding and a series of established usages were observed. The plaintiff (*actor, accusator*) commonly spoke against the defendant (*reus*); the witnesses were then heard; the opinion of the judges was given orally or in writing, and judgment was pronounced. The person acquitted could, when he had ground for it, bring his accuser to trial for slander (*calumnia*); the person condemned, on the other hand, was punished according to the law.

Public trials of a *capital* kind were held before the *Comitia centuriata*; such as involved only the question of some minor punishment, before the *Comitia tributa*. In these cases some magistrate must be the accuser. Having called an assembly he announced that on a certain day he should accuse the person of a certain crime; doing this was expressed by the phrase *dicere diem*; the person named must procure bondsmen (*vades, prædes*) or be kept in custody to the day named; on that day the magistrate made his accusation, which was repeated three times, with one day intervening between each; then a bill (*rogatio*) including the charge and the punishment proposed was posted up for three market-days; on the third market-day, the accuser again repeated the charge, and the criminal or his advocate (*advocatus, patronus*) made a defence; after which the comitia was summoned, against a certain day, to decide the trial then by suffrages.—On the *judicial affairs* of the Romans the fullest authority is *C. Sigonius* de Judiciis (in his *Opp.* vol. iii.—Also in 2d vol. of *Grævius* cited § 197).—Cf. *Beaufort*, Republique Romaine. 2d vol.

§ 262. In private affairs the accusation was commonly called *petitio;* the plaintiff *petitor*, and the defendant, *is unde petitur*. The plaintiff could compel the other party to appear at court, not usually however without calling in some one as witness to the step (*antestatio*). If the defendant chose not to go, he must give security or bail (*satisdare*). The plaintiff himself stated the matter or object of his complaint (*causa*); if the plaintiff denied the thing charged, it led to a formal trial (*actio*).—There were two principal kinds of actions, viz. *actiones in personam*, which related to the fulfilment of obligations,

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and *actiones in rem*, which related to the recovery of property in possession of another. The proceeding, in a case of the latter kind, was termed *vindicatio*. All private trials belonged to the jurisdiction of the *Prætor*.

1.[u] The Prætor named the judges, who, when the dispute was about the restitution of property, were called *recuperatores*. Often for this purpose a hundred or a hundred and five were appointed from the different tribes, called *centumvirale judicium*. The judges or jury, as well as the litigating parties, were put under oath. Then the action was carried forward orally, and after examination, judgment was pronounced, and provision made for its execution. ——It may be important to distinguish judges properly so called from arbitrators (*arbitri causarum*), who made awards in cases, which were not to be decided on the exact principles of law but to be adjusted by accommodation, or by their best discretion; such cases were termed *causæ fidei bonæ et arbitrariæ*.

2.[u] The usual places for trials were, in public cases, the *Forum* or the *Campus Martius*, and in private, other free places, or more frequently the *Basilicæ*. (Cf. P. V. § 61.)

§ 263. Among the principal penal offences, which demanded public trials, were the following; *Crimen majestatis*, or an offence against the dignity and security of the state and its magistrates; *perduellionis*, high treason against the freedom of the people; *peculatus*, embezzling in any way the public property, sacrilege, counterfeiting money, or falsifying records; *ambitus*, bribery or corruption of the people to procure votes in an election; *repetundarum*, extortion, when a Prætor, Quæstor, or other provincial magistrate made unjust exactions, for which compensation was demanded; *vis publicæ*, public violence, including conspiracies, personal assaults, and various similar offences.—There were various more private offences of which cognizance was taken in public trials; e. g. *crimen inter sicarios*, assassination; *crimen veneficii*, poison; *parricidii*, parricide; *falsi*, forgery; *adulterii & plagii*, adultery and man-stealing.

§ 264. The punishments inflicted on those found guilty were various. The following were the principal; *damnum*, *mulcta*, fines, which at first never exceeded thirty oxen and two sheep, or the value of them, but afterwards were increased; *vincula*, imprisonment with bonds, which were cords or chains upon the hands and feet; *verbera*, blows, inflicted on the free-born with the rods of the Lictors (*virgis*), upon slaves with whips (*flagellis*); *talio*, satisfaction in kind, i. e. the punishment similar to the injury, e. g. an eye for an eye; *infamia* or *ignominia*, disgrace or infamy, which generally rendered the person incapable of enjoying public offices; *exilium*, banishment, which was either voluntary or inflicted, and was attended with a deprivation of all honors. When the person was banished to no particular place, he was said to be *interdictus*; when banished to a certain place, *re-*

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legatus. The form termed *deportatio* was the most severe, as the persons were then sent into perpetual exile in distant and desolate places or islands. Two other punishments should be noticed, *servitus*, slavery, into which offenders of a certain class were sold; and *mors*, death, inflicted for heinous crimes.

The modes of inflicting death were various. Slaves were usually crucified (*cruci affigere*); others it was customary at first to hang (*arbori suspendere*), afterwards to behead (*securi percutere*), or to strangle in prison (*strangulare*), or to throw from the Tarpeian rock (*de saxo Tarpeio dejicere*), or cast into the sea or a river (*projicere in profluentem*). The latter mode was used in the case of parricide, or the murder of any near relative. The criminal was first whipped, then sewed up in a leather sack (*culeus*), sometimes along with a serpent, or an ape, or a dog and a cock, and then thrown into the water.—The bodies of executed criminals were not burned or buried, unless, as was sometimes permitted, their friends purchased the privilege of doing it; but were usually exposed before the prison, on certain stairs (*scalæ*) called *gemoniæ*, or *gemonii gradus*; down which they were dragged with a hook and cast into the Tiber. The innocent victims of popular violence or civil war were sometimes thrust down these steps of infamy (*Tac.* Hist. iii. 74).—Three other modes of punishment were also practiced, especially under the emperors; *ad ludos*, in which the criminals were obliged to fight with wild beasts in the amphitheatre (*bestiarii*), or with each others as gladiators; *ad metalla*, in which the offenders were condemned to work in mines; *ad bestias*, in which they were thrown to wild beasts to be devoured. These forms were often inflicted on those, who embraced and would not renounce Christianity. There was also another form, still more horrid, which was to wrap the offender in a garment covered with pitch and set it on fire; thus Nero murdered the Christians, on whom he charged his own crime of burning Rome.

§ 265. The system of laws was in general very loose and indefinite in the early times of Rome. The kings, and likewise the first consuls, decided all cases according to their own judgment, or according to usage in similar instances. The abuses growing out of this state of things occasioned, according to the common accounts, the sending of three commissioners, B. C. 455, to Athens and Sparta in order to collect the laws of Solon and Lycurgus. They returned B. C. 453, and in the following year ten patricians were appointed to devise and propose a body of laws. The laws proposed by the decemviri (§ 249) were embodied at first in *ten*, then in *twelve tables*, and by the people in the Comitia Centuriata were adopted and established as the ground and rule of all judicial decisions.—To these were afterwards added many particular laws, which were usually named from their authors, the consuls, dictators, or tribunes who proposed them; e. g. *Lex Atinia*, *Lex Furia*, &c.; also from their contents; e. g. *Leges agrariæ*, *frumentariæ*, &c.

1.[u] It was necessary, that every law proposed for enactment should be previously posted up in public for 17 days (*per trinundinum*), and then be submitted to the decision of the people in the Comitia centuriata, that they might adopt it (*legem jubere*, *accipere*), or reject it (*legem antiquare*). When a previous law was abolished, they were said to abrogate it (*legem abrogare*). Laws thus adopted were engraved on brass, and lodged in the archives. Under the emperors

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their own ordinances had the force of laws, called *Constitutiones principales*, and including not only their formal edicts (*edicta*), but answers to petitions (*rescripta*), judicial decisions (*decreta*), and commands to officers (*mandata*).

2. Under Tarquin the Proud a collection of the Roman laws and usages was made by Papirius, which received the name of *Jus Papirianum*.—Of the laws of the *Twelve Tables*, highly lauded by ancient writers, and said by Cicero to be more valuable than whole libraries of philosophers, a few fragments have been preserved (cf. P. I. § 113, 114).—Besides *these collections*, and the *constitutiones* and *leges* above named, Roman law included also the *plebiscita* (§ 259), the *senatusconsulta* (§ 254), and the *jus honorarium* (§ 243). It is obvious therefore that in the lapse of years the system of laws must have become exceedingly cumbrous and perplexing. The emperor Justinian first reduced the Roman law to something like order; employing for the purpose the celebrated Tribonian, assisted by the most eminent lawyers of the empire.

'Justinian first published a collection of the imperial constitutions, A. D. 529, called *Codex Justinianus*.—Then he ordered a collection to be made of every thing that was useful in the writings of the lawyers before this time, which are said to have amounted to 2000 volumes. This work was executed by Tribonian and sixteen associates, in three years, although they had been allowed ten years, to finish it. It was published A. 533, under the title of *Digests* or *Pandects*, (*pandectæ* vel *digesta*).—The same year were published the elements or first principles of the Roman law, composed by three men, *Tribonian*, *Theophilus*, and *Dorotheus*, and called the *Institutes* (*instituta*).—As the first code did not appear sufficiently complete, and contained several things inconsistent with the *Pandects*, Tribonian and four other men were employed to correct it. A *new code*, therefore, was published 534, called *Codex repetitæ prælectionis*, and the former code declared to be of no further authority.—But when new questions arose, not contained in any of the above-mentioned books, new decisions became necessary to supply what was wanting, or correct what was erroneous. These were afterwards published under the title of *Novels* (*novellæ* sc. *constitutiones*), not only by Justinian, but also by some of the succeeding emperors. So that the *Corpus Juris Romani Civilis* is made up of these books, the *Institutes*, *Pandects* or *Digests*, *Code* and *Novels*.

The Justinian code of law was universally received through the Roman world. It flourished in the east until the taking of Constantinople by the Turks, A. D. 1453. In the west it was in great measure suppressed by the irruption of the barbarous nations, till it was revived in Italy in the 12th century by *Irnerius*, who had studied at Constantinople, and opened a school at Bologna under the auspices of Frederic I. Emperor of Germany. He was attended by an incredible number of students from all parts, who propagated the knowledge of the Roman civil law through most countries of Europe; where it still continues to be of great authority in courts of justice, and seems to promise, at least in point of legislation, the fulfilment of the famous prediction of the ancient Romans concerning the eternity of their empire.' (*Adam.*)—*J. A. Bachii* Historia Jurispr. Rom. (ed. *A. C. Stockmann.*) Leipz. 1807. 8. Cf. *Schæll*, Hist. Litt. Gr. vol. vii. p. 214.—Especially, *Gibbon's* Dec. and Fall &c. Ch. xiv.

§ 266. One thing especially noticeable in the legislation and regular policy of the Romans was their care to provide sufficient supplies of grain. A general scarcity, as in the year B. C. 440 and at other times, occasioned the appointment of a special officer to attend to the subject, called *Præfectus annonæ*, although the Ædiles had previously been charged with this care, and it continued afterwards to be a duty of their office (§ 244). Augustus ordained, that two men should be annually elected to perform this duty, *duumviri dividundo frumento*. The annual contributions in grain, which were exacted of the provinces, served likewise to prevent the occurrence of a scarcity of bread, and the provincial officers, especially the *Quæstors*

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(§ 246), were required to attend carefully to the business.—In this respect, Egypt was the most productive province, and it was on account of its grain, that the annual voyage was made by the Alexandrine fleet, with which the African fleet was afterwards joined. The distribution of grain among the people, at a low rate, was practiced in Rome from the earliest times.

§ 267. The sources of income to the Roman treasury (*ærarium*), and afterwards to the imperial exchequer (*fiscus*), were the *tributa*, taxes imposed on the citizens according to their property, or on the provinces as an annual tribute, and the *vectigalia*, which included all the other forms of taxes. The latter were let by auction (*locabantur sub hasta*). Those who hired or farmed them were called *publicani*, the rent or hire paid being called *publicum*; they were usually Roman knights, who of course possessed property, and on taking the lease advanced a large sum, or gave landed securities (*prædes*).

Leases of the revenues of whole kingdoms and provinces were often taken by several knights associated, who had in Rome a superintendent of the concern (*magister societatis publicanorum*), with a subordinate one in each province or region (*promagister*), and a multitude of subalterns to collect the revenue, keep the accounts &c. There were three principal kinds or branches of the *vectigalia*; the *portorium*, duties on exports and imports, the person taking lease of which was called *manceps portuum*; the *decumæ*, tithes or tenth parts of the produce; and the *scriptura*, or pasture-tax, paid for feeding cattle on the public lands. There were also taxes on mines (especially the silver mines of Spain), and on salt, which yielded considerable revenue. Less important were the taxes on roads, on the value of freed slaves (*vicesima*, a twentieth), on aqueducts, on artisans, and the like.

See *D. H. Hegewisch's* histor. Versuch ueber die Rœmischen Finanzen. Altona 1804. 8.—*R. Bosse's* Grundzuege des Finanzwesens im Rœm. Staate. Braunschweig 1803, 4. 2 Bde. 8.——After the conquest of Macedonia the revenues from the provinces became so great, that the taxes previously assessed on Roman citizens were abolished. They were renewed again by Augustus, and continued by his successors. Caracalla bestowed the name and privilege of Roman citizens on all the free inhabitants of the empire, in order to increase the income from these taxes; this was done without lessening the taxes levied on them as provincial subjects.—Cf. *Gibbon*, ch. vi. xvii.—The publicans so often mentioned in the N. Testament were of the class of subaltern collectors above described, who were guilty of great extortion in all the provinces.

§ 268. Although commerce could not flourish much at Rome in early times, when the spirit of war and conquest engrossed every thing, yet there existed a body of merchants, who were Roman citizens. The Roman commerce was also extended, on the expulsion of the kings, by a treaty with the Carthaginians. Yet commercial pur-

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suits were regarded as unbecoming for the higher classes, who nevertheless covertly and through agents not unfrequently engaged in them and indulged in speculations. They did this especially in connection with the slave-trade, which was very lucrative.

1.[u] The merchants at Rome were styled *mercatores*, those abroad in the provinces, *negotiatores*. There were also brokers and bankers (*argentarii* and *mensarii*), and contractors of various kinds, besides the *publicani* mentioned in the preceding section, whose contracts may be viewed as a sort of commercial transactions. Yet Rome never acquired a high rank among the states of antiquity in point of commerce.

2.[u] Other trades were still less reputable than commerce. The mechanics and artisans were slaves, or foreigners, although they sometimes acquired Roman citizenship. Under Numa there were formed certain corporations of them, or colleges (*collegia*), which afterwards became more respectable and numerous. Of this kind were the collegia *fabrorum*, *tignariorum*, *dendrophororum*, *sagariorum*, *tabulariorum* &c. The overseer of such a body was called *præfectus*; they had also their *decuriones* and *magistri*, whose office was usually for five years. They performed work for the state, or for individual citizens, who were not able to hold slaves.

§ 269. Agriculture was in much higher estimation; and the fields of the wide Roman territory, as well as those taken in war, were chiefly possessed by respectable Roman citizens. Many noble Romans lived upon their own lands, and made the cultivation and improvement of them a special study. The ornamenting of their estates proved, in the flourishing periods of the state, an important part of Roman luxury.

On the agriculture, commerce, and other arts among the Romans, see *Gibbon*, ch. ii.—Cf. *G. Pancirollus*, De Corporibus Artificum, in 2d vol. of *Grævius*, cited § 197.

We will here insert a brief account of the implements and objects of agriculture among the Romans.—(1) Of the former, the plough, *aratrum*, ranks first; its chief parts were the *temo*, beam, to which the *jugum* or joke for the oxen was attached; *stiva*, plough-tail or handle, having on its end a cross-bar (*manicula*) of which the ploughman took hold to direct the instrument; *buris*, a crooked piece of wood between the beam and ploughshare; *dentale*, or *dens*, the piece of timber which was joined to the *buris* and received on its end the share; *vomer*, the share; *aures*, affixed to the *buris*, and answering to *mould-boards* to throw the earth back; *culter*, the coulter. The *rallum* was a staff used for cleaning the plough, or beating off clods from it. In some ploughs wheels were attached; but the plough most commonly used was more simple, having neither coulter nor mould-boards.——Other instruments were the *ligo*, spade; *rastrum*, rake; *sarculum*, hoe or weeding-hook; *bidens*, a sort of hoe, with two hooked iron teeth; *occa*, and *irpex*, different kinds of harrows; *marra*, a mattock or hoe for cutting out weeds; *dolabra*, a sort of adz; *sccuris*, axe; *falx*, pruning knife.—— The implements for beating out grain were the *perticæ*, a sort of flails; *traha*, a sort of sledge; *tribula*, a board or beam, set with stones or pieces of iron, with a great weight laid upon it, and drawn by yoked cattle. These were all used upon the threshing-floor, *area*, which was a round space, elevated in the centre, sometimes paved with stone, but commonly laid with clay carefully smoothed and hardened. Sometimes the threshing was done merely by driving oxen or horses over the grain spread on this floor, as among the Greeks and Jews.——(2) The grain chiefly cultivated was wheat, but of various kinds; *triticum* was a common name; *far* is put for any kind of corn, and *farina* for meal. Barley, *hordeum*, and oats, *avena*, were also raised. Flax, *linum*, was an article cultivated considerably. Meadows, *prata*, were cultivated for mowing; they seem to have yielded two crops of hay, *fœnum*.——The breeding of cattle was an object of atten-

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tion, usually included under husbandry; chiefly, oxen, horses, sheep and goats. Much care was also bestowed on bees (*apes*).—Trees also, both forest, fruit and ornamental, received their share of attention. The Romans were acquainted with most of the various methods now practiced for propagating the different species and varieties.—But the culture of the vine finally took the precedence of all other cultivation (§ 331).———(3) The carriages used for agricultural purposes were chiefly the *plaustra*, or *vehæ*, which had usually two wheels, sometimes four, and were drawn commonly by oxen, but also by asses and horses. These often had wheels without spokes, called *tympana*. The body of these carriages (and indeed of any carriage) was termed *capsum*, and the draught-tree or beam, *temo*. The *jugum* was the yoke, fastened to the beam and also to the cattle by thongs, *lora subjugia*.—Pack-horses (*caballi*) were sometimes used for carrying burdens; more frequently asses or mules, called *clitellarii*, from the packages (*clitellæ*) on their backs.

We may remark in this connection, that the Romans had various carriages for convenience and amusement. The chariot, *currus*, was the most common; always with two wheels, but with either two, three or four, or even six horses. Those with two were termed *bigæ*; those with four *quadrigæ*; in the races, the horses were always yoked abreast.—The *pilentum* was an easy soft vehicle with four wheels, used in conveying women to public games and rites. The *carpentum* was a carriage with two wheels and an arched covering. The *thensa* was a splendid carriage with four wheels and four horses, in which the images of the gods were taken to the *pulvinaria* in the Circus, at the Circensian games (§ 233). The *cisium* was a vehicle with two wheels, drawn by three mules, used chiefly for traveling. The *rheda* was a larger traveling carriage with four wheels. The horses were guided and stimulated by the bit (*frænum*) and reins (*habenæ*) and whip (*flagellum*).—Conveyance was also made on horseback, in which case the spur, *calcar*, was the stimulus. Saddles and stirrups seem also to have been used (cf. § 329. 3).

§ 270. Here will be the place to notice what is most important respecting the nature and value (1) of the circulating coin of the Romans. Servius Tullius was the first who caused money to be coined (P. I. § 134), by stamping on brass the image of cattle (*pecudes*, whence the term *pecunia*). Previously, exchanges were made by barter, or by means of uncoined metal. The most common brass coin, the *as*, was originally a Roman pound in weight, and was divided like that into twelve ounces (*unciæ*). Two *unciæ* made a *sextans*, three a *quadrans*, four a *triens*, five a *quincunx*, six a *semis*, seven *septunx*, eight *bes* (*bis triens*), nine *dodrans*, ten *decunx*, and eleven *deunx*. Afterwards the *as* was gradually reduced (2) to an ounce in quantity, and finally even to a half-ounce. Silver coin was stamped first B. C. 269; the most common coins were the *Denarius*, *Quinarius* and *Sestertius*. The *Denarius* was originally reckoned as equal to ten pounds of brass, and marked X, or X, but after the reduction of the *as* to an ounce B. C. 217, it passed as equal to sixteen asses. The proper value of it also varied at different times. The *Quinarius* was half the Denarius, and marked V. The *Sestertius* was a fourth part of the Denarius, and originally equal to 2 1-2 asses (hence its name *semis tertius*), and marked LLS, i. e. *Libra Libra Semis*, abbreviated IIS or HS. After the reduction of the *as* to one ounce, the Sestertius passed for 4 asses. The Sestertius was often called *Nummus*.—Gold

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coin was first stamped at Rome B. C. 207; the most common coin was the *Aureus* or *Solidus*, equal in weight to two Denarii, and a Quinarius in value to 25 Denarii.

(1) See the works of *Hegewisch* and *Bosse*, cited § 267.—(2) *Pliny*, Nat. Hist. xxxiii. 3.——The temple of Juno Moneta was the place of the Roman mint, where their money was coined; the term *moneta* (whence *money*) referred originally to the image, or stamp, impressed on the coin and *reminding* one of the person or thing represented. The mint was under the care of the *Triumviri monetales*; the coins were examined by the *Nummularii*. The impression of the As or Assipondium was a *Janus bifrons* on one side and on the reverse the *rostrum of a ship*; on the *Semis* and *Quadrans* (called also *Sembella* and *Teruncius*) was a *boat* instead of the rostrum. The silver coins *Denarius*, *Quinarius* and *Sestertius*, had on one side a chariot with two or four horses, and on the reverse the head of Roma with a helmet.—The value of the Denarius was about 15 cents, as deduced from the experiments of *Letronne* who carefully weighed 1350 *consular* denarii. (*Conger's* Essay.)—The ratio of gold to silver in the republic was about 10 to 1.

§ 271. The Romans usually reckoned by *Sestertii*. The sum of 1000 Sestertii they called *Sestertium; duo Sestertia*, e. g. signifies the same as *bis mille sestertii*. When the sum was ten hundred thousand or over, they used the word *Sestertium* in the case required, prefixing only the numeral adverb for the first number, ten, twenty &c. and leaving the hundred to be supplied by the mind; e. g. *Decies Sestertium* signified 10,00,000 *Sestertii*, *Quadragies Sestertium* signified 40,00,000, or 4 million *Sestertii*.—They sometimes reckoned by *talents*, in case of large sums. The talentum was equal to 60 pounds (Libræ).

1. Kennet gives the following rule for interpreting the Latin expressions for sums of money; if a numeral agree in case, number and gender with Sestertius, then it denotes precisely and simply so many *sesterces*; if a numeral of another case be joined with the genitive plural *Sestertiûm*, it denotes so many *thousand sesterces*; if a numeral adverb be joined to the same, or be used alone, it denotes so many *hundred thousand sesterces*.

We have on record some statements, from which we may form a notion of the Roman wealth and luxury. Crassus, for instance, is said to have possessed lands to the value of *bis millies*, i. e. by the above rule, 2000 × 100.000 = 200,000,000 sesterces; taking the value of the sesterce obtained as mentioned in the preceding section (15-:-4 = about 3 cents 8 mills), we have 3.8× 200.000.000-:-1000 = $7,600,000, for the value of the land owned by Crassus; he is said to have had, in slaves, buildings, furniture and money, as much more.—Caligula laid out upon a single supper *centies*, i. e. 100 × 100,000 sesterces = 3.8× 10.000.000-:-1000 = $380.000.—Cleopatra is said to have swallowed, at a feast with Antony, a pearl worth the same sum, *centies* HS.—Cicero is said to have had a table, which cost *centum sestertiûm*, i. e. 100× 1.000 sesterces = $3800.—Cf. *Adam*, Rom. Ant. (ed. *Boyd*) Edinb. 1834. p. 432.

2. In the Roman system of notation seven letters of the alphabet were employed for expressing numbers; viz. I for 1, V for 5, X for 10, L for 50, C for 100, D for 500, and M for 1000. Instead of D, they sometimes used IC to signify 500; and instead of M, they also used ⋈ or CIC, or ↀ, to signify 1000. Sometimes a line drawn over a letter indicated that it was to be multiplied by one thousand; e. g. $\overline{\text{X}}$ stood for 10,000; $\overline{\text{L}}$, 50,000; $\overline{\text{C}}$, 100,000.—Combinations of these letters usually signified the *sum* of the numbers represented by the several letters separately; e. g. VIII, 8; XV, 15; LX, 60; CX, 110. But when I, V, or X was placed before a letter representing a larger number, the combination expressed the *difference*; e. g. IV, 4; XL, 40; XC, 90; and when to IC another C

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was annexed it indicated a multiplication by 10; e. g. IC, 500; ICC, 5000; ICCC, 50,000; in order to signify the same multiplication of CIC, a C was also prefixed as well as ↀ annexed; e. g. CIↃ, 1000; CCIↃↃ, 10,000; CCCIↃↃↃ, 100,000. For any multiple, however, of this last, 100,000, the Romans did not employ letters; but prefixed to this expression a numeral adverb; as *bis*, *ter*, *decies* &c. to signify 200,000, or 300,000, or 10,00.000 &c.

§ 272. It may be in place to speak here of the modes of acquiring or transferring property (*res privatæ*). The following may be named; (1) *Mancipatio*, when a regular compact or bargain was made, and the transfer was attended with certain formalities used among Roman citizens only; (2) *Cessio in jure*, when a person gave up his effects to another before the Prætor, or ruler of a province; chiefly done by debtors to creditors; (3) *Usucapio*, when one obtained a thing by having had it in possession and use (*usus auctoritate*); (4) *Emptio sub corona*, the purchasing of captives in war, who were sold at special auction, with garlands (*corona*) on their heads; (5) *Auctio*, public sale or auction; (6) *Adjudicatio*, which referred strictly either to dividing an inheritance among coheirs, or dividing stock among partners, or settling boundaries between neighbors, but is applied also to any assignment of property by sentence of a judge or arbiter; (7) *Donatio*, when any thing was given to one for a present. Property was also acquired by inheritance, and this was either (1) by bequest from a testator, who could name his heirs in a written will (*testamento*) or in a declaration (*vica voce*) before witnesses, or (2) by law, which assigned the property of one dying intestate to his children and after them to the nearest relatives on the father's side.

§ 273. The public sale of property (*auctio*, also called *proscriptio*) was very common among the Romans. In the place where such sale was held, a spear was set up, whence the phrase *sub hasta venire* or *vendere*. A notice or advertisement of the goods to be sold (*tabula proscriptionis*, *tabula auctionaria*) was previously suspended upon a pillar in some public place. Permission for such sales must be obtained of the city Prætor. The superintendent of the sales was termed *magister auctionum*; in cases where the sale was to meet the demands of debt, he was selected by the creditors, and was generally the one who had the highest claim against the debtor.—The sale of confiscated goods was termed *sectio*; the money arising therefrom went to the public treasury.

§ 274. The principal Roman measures of extent and capacity should be explained here; although the best view of such a subject is obtained by means of tables.

1.[u] The measures of length and surface were the following; *digitus*, a finger's breadth, 4 of which made a *palmus*, or hand's breadth, and 6 of which a *pes* or foot; 5 feet were equal to a *passus* or *pace*, and 125 of the latter formed a *stadium*, and 1,000 of them, or 8 stadia, a *milliare*.—In land measures the following were the most common denominations; *jugerum*, what could be ploughed in a day by one yoke (*jugo*) of cattle, 240 feet long, 120 broad, or containing 28,800 square feet; *actus quadratus*, equal to half the jugerum, being 120 feet square and containing 14,400 feet; *clima*, equal to an eighth of the jugerum, 60 feet square, containing 3,600 feet.

The smallest measure of capacity for liquid and for dry things was the *ligula*, 4 of which made a *cyathus*, and 6 an *acetabulum*; the *acetabulum* was the half of a *quartarius*, which was the half of a *hemina*, and the hemina half of a *sextarius*, nearly equal to our pint. For dry things there was also the *modius*, equal to 16 sextarii. In liquids the sextarius was a sixth of the *congius*, 4 congii made an *urna*, two urnæ an *amphora*, and 20 amphoræ a *culeus*.

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2. Various methods have been adopted to determine the value of the Roman foot, which is important in learning the values of the several measures of length, extent and capacity. 1. One means is furnished by specimens of the Roman foot on tomb-stones; there are four of these, preserved in the Capitoline museum. 2. Several foot-rules also have been discovered. The foot-rules were bars of brass or iron of the length of a pes, designed for use in actual measurements. 3. The length of the Roman foot has likewise been deduced from the distances between the milestones on the Appian way. 4. Attempts have been made to ascertain the Roman foot likewise from the *congius*, the measure of capacity, of which two are yet in preservation, one at Rome, the other at Paris; the solid contents of the congius are said to have been the cube of half a *pes*. From the same measure, it may be remarked in passing, there have been attempts to deduce the value of the Roman *Libra*, as the congius is said to have held 10 pounds of wine or water. 5. The actual measurement of ancient buildings now standing at Rome is a method, which is thought most satisfactory. By these various methods the Roman foot is made nearly equal to 12 inches.—*Conger*, before cited.

Gassendi's experiment to ascertain the *Libra* from the *Congius* is related in *Diss. I.* appended to vol. iii. of *Goguet's* Origin of Laws, &c.—Among the authorities on the Roman money, weights and measures, the following may be named. *G. Budæus*, De Asse and partibus ejus. Libri V. Lugd. 1551. 8.—*J. F. Gronov*, De Sestertiis. L. B. 1691.—*B. Beverini* Syntagma de ponderibus et mensuris Rom. Leipz. 1714. 8.—The treatises of *Pætus* and others in the 11th vol. of *Grævius* cited § 197.—*G. Hooper*, State of the Ancient Measures, the Attic, Roman and Jewish, with an Appendix concerning the old English Money &c. (publ. 1721). Also in his Works. Oxf. 1757. fol.—*J. Greaves*, Description of the Roman Foot and Denarius.—*J. Arbuthnot*, Tables of Ancient Coins &c. Lond. 1727. 4.—Of later authors in Metrology, *Letronne* and *Wurm* are most eminent. Cf. *Boutllet's* Dictionnaire Classique; in which are good tables, as there are also in *Conger's* Essay, of the Greek and Roman weights and measures.

(3) Affairs of War.

§ 275. The Romans were of all the nations of antiquity pre-eminently warlike; and by an uninterrupted series of great military enterprises made a rapid and remarkable advancement in power and dominion. Hence an acquaintance with what pertains to their military antiquities must aid in forming a just idea of their character and the original sources of their greatness. This knowledge is to be drawn from their chief historians as the primary source, particularly from the commentaries of Julius Cæsar, and the historical works of Livy and Tacitus, to which we may add the Greek writers on Roman history, Polybius and Appian, on account of their constant reference to military affairs. Besides these sources, there are the Roman writers, who have made it their chief object to describe the Roman art of war in its various particulars, viz. Hyginus, Frontinus, and Vegetius. It is from these sources that those, who have formed treatises and manuals of Roman antiquities, have derived their materials on this branch of the subject.

A good manual on this branch of antiquities is the following; *Nast & Rœsch*, Rœmische Kriegsalterthuemer, aus echten Quellen geschœpft. Halle 1782. 8.—The 10th vol. of *Grævius* (cited § 197) consists of treatises by *R. H. Schelius* and others, on the military affairs of the Romans.—Cf. also *Rollin*, on the Art military, in work cited P. II. § 296.—*Gibbon's* Rom. Emp. Ch. i.

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§ 276. On account of the frequent changes in the military system of the Romans in the successive periods and revolutions of their history, the antiquarian must in treating of this subject pay constant attention to the order of time. Of the Roman art of war in its earliest state we have but imperfect accounts; but we know that the warlike spirit of the nation showed itself under the kings, and gave no dubious intimations of their future career. In the division of the people into three tribes, made by Romulus, a thousand men for foot soldiers, and a hundred for horsemen were taken from each tribe, and thus originated the first Roman legion. The 300 horsemen, called *celeres*, and constituting in time of peace a body-guard of the king, were disbanded by Numa, but re-organized by Tullus Hostilius, and increased by the addition of 300 noble Albani. The whole number thus made was doubled by Tarquinius Priscus, and the body at last comprised 2,400 men.

§ 277. No one could be a soldier under 17, and all between 17 and 45 were enrolled among the class of younger men, and liable to service; while those over 45 were ranked among the elder men, excused from military duty. They were always received to service under a formal oath (*sacramentum*). The regular time of service was 16 years for footsoldiers, and 10 for horsemen; it was not customary, however, to serve this number of years in succession, and whoever, at the age of 50, had not served the prescribed number of campaigns, was still excused from the rest. Persons of no property (*capite censi*) were not included in the rule of requisition as to service, because, having nothing to lose, they were not supposed to possess sufficient bravery and patriotism. In protracted wars the time of service was sometimes extended four years longer, and under the emperors 20 years became the regular period, except for the imperial guard, who were required to serve but 16. As all the soldiers were Roman citizens and free-born, the rank of soldier was in high estimation; and their peculiar rights and privileges were termed *jus militiæ*. Freed men could be admitted only into the naval service.—In the earliest times the Roman order of battle resembled the Grecian phalanx. Subsequently it was a custom to form several platoons or divisions. At a later period the method of three lines was adopted, which will be described below (§ 286).

§ 278. During the freedom of Rome, as has been mentioned, the army was usually commanded by one of the consuls. A consular army commonly consisted of two legions of foot, and six hundred

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horse, all native Romans. For two consuls a double number was requisite, 4 legions and 1,200 hundred horse. The legion contained originally 3,000 men, but gradually increased to 6,000, and higher; in the second Punic war it consisted of 6,200 foot with 300 horse, and each legion had at that time six tribunes, of whom there were of course as many as 24 in all. These tribunes were chosen by the people, partly from the equites, partly from the plebeians.

1.* In cases of great urgency, those who had served their time and were over six and forty years of age, were yet bound to defend their country, and to fill vacancies in the city legions; in such emergencies, freed men and slaves were sometimes enlisted. Soldiers received at such times of sudden alarm (*tumultus*) were called *tumultarii*, or *subitarii*; those of them enlisting voluntarily were called *volones*.

2.* Entire freedom from military duty was enjoyed only by the senators, augurs and others holding a priestly office, and persons suffering some bodily weakness or defect. Remission of some part of the legal term of service was, however, often granted as a reward of bravery; this was called *vacatio honorata*.

§ 279. In the levying of the soldiers (*delectus*) the following were the usages most worthy of notice. The consuls announced by a herald the time of the levy (*diem edicebant*); then every citizen, liable to service, must appear, on peril of his property and liberty, at the Campus Martius; each consul elected for himself two legions, assisted by the military tribunes. The common soldiers were taken from all the tribes, which were called successively and separately in an order decided by lot. Four men were selected at a time, of which the tribunes of each legion, in rotation, took one. Afterwards the oath of fidelity (*sacramentum*) was taken, first by the Consuls and Tribunes, then by the Centurions and the Decuriones, and lastly by the common soldiers. Then the names of the latter class were placed in the roll of the legion, and under the emperors a mark was branded on the right hand, that they might be recognized, if they attempted desertion. Compulsory levying, resorted to in necessities, was called *conquisitio*; the same thing among the allies was termed *conscriptio*.

§ 280. After the levy was made, the legions were directed to another place of assembling, in which they were formed into divisions and furnished with arms. The younger and feebler were placed among the light troops, *velites*; the older and richer among the heavy-armed, to which class belonged the *hastati*, *principes*, and *triarii*. The first were young men in the flower of life, named from the long spear used by them at first, and occupying the foremost line in battle; the second were the men in full vigor of middle age, standing in the second line in battle; the third the more advanced in age, veterans, constituting the third line in battle and

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taking thence their name. A legion, when it consisted of 3,000, had 1,200 *hastati*, 1,200 *principes*, and 600 *triarii*. The last number always remained the same; the two former were variously increased, and light-armed troops were added according to pleasure. On this occasion the colors or standards were brought forth from the capital and treasury, and committed to the proper officers. (Cf. § 282.)

§ 281. The subdivisions were originally *manipuli*, or *centuriæ* containing each a hundred men; and the leader and captain of this number was called *Centurio*.—When the legion was divided into the three ranks of the *hastati*, *principes* and *triarii*, each rank had at first fifteen maniples, and the whole legion of course forty-five maniples. These maniples were all equal, consisting of 60 regular privates, two centurions, and a standard-bearer. The maniples of the hastati had 300 men of the velites, distributed equally among them; to the triarii also were allowed thirty companies of the same; the principes had none.

1.[a] In the time of the second Punic war, the legion was divided into 30 maniples, and each of the three ranks into 10. The maniples of the triarii contained still the same number, 60 in each, 600 in all; those of the hastati and principes contained double the number, 120 men in each, 2,400 in all of both ranks; among these were divided 1,200 light-armed soldiers; thus making a legion of 4,200. Each maniple was now divided into *two centuries*, sometimes called *ordines*. The tenth part of a legion, three maniples of each rank, and therefore including 300 men, was called a *cohors*, and from the number of men contained, *tricennaria*; when the legion contained 4,200, the cohort had 420, and was termed *quadrigenaria*; so also when larger, *quingenaria* and *sexcenaria*.

2.[a] Each maniple had now two centurions distinguished as *prior* and *posterior*; and every centurion had his assistant, called *uragus*, *subcenturio*, and *optio*.—The 300 horsemen belonging to a legion were divided into 10 *turmæ*, and each *turma* into 3 *decuriæ*, consisting of 10 horsemen, whose head or chief was called *decurio*.

§ 282. Each maniple had its standard, placed in its midst when in battle. The chief standard was always in the first maniple of the triarii, which was styled *primus pilus*. The images and figures upon the Roman standards were various; but the principal standard, common to the whole legion, was a silver eagle on a staff or pole, sometimes holding a thunderbolt in his claws, an emblem of the Roman power or success. These of the infantry were usually termed *signa*; those of the cavalry, *vexilla*; the bearers, *signiferi*, or *vexillarii*.

The *vexillum*, a flag or banner, was a square piece of cloth, hung from a bar fixed across a spear near its upper end. It was used sometimes for footsoldiers, especially for veterans, who were retained after their term of service; these were by distinction called *vexillarii*, as they fought under this peculiar standard (*sub vexillo*); they were also called *subsignani*. On the flag were commonly seen the abbreviations for *Senatus Populusque Romanus*, or the name of the emperor, in golden or purple letters.--The *signum* was originally a *handful of hay*, expressed by the word *manipulus*, and it was from this circumstance that a divi-

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sion of soldiers came to be so called. Afterwards it was a spear or staff with a crosspiece of wood, sometimes with the figure of a *hand* above it, in allusion perhaps to the word *manipulus*; having below the crosspiece a small shield, round or oval, sometimes two, bearing images of the gods, or emperors. Augustus introduced an ensign formed by fixing a globe on the head of a spear or staff, denoting the dominion of the world.—The standards and colors were regarded with superstitious veneration by all classes of the army.

Near the standard was usually the station of the musicians.—'The Romans used only wind-musik in their army; the instruments which served for that purpose may be distinguished into the *tubæ*, the *cornua*, the *buccinæ*, and the *litui*.—The *tuba* is supposed to have been exactly like our trumpet, running on wider and wider in a direct line to the orifice.—The *cornua* were bent almost round; they owe their name and original to the horns of beasts, put to the same use in the ruder ages.—The *buccinæ* seem to have had the same rise, and may derive their name from *bos* and *cano*. It is hard to distinguish these from the *cornua*, unless they were something less, and not quite so crooked.—The *litui* were a middle kind between the *cornua* and *tubæ*, being almost straight, only a little turning in at the top like the *lituus*, or sacred rod of the augurs, whence they borrowed their name.—These instruments being all made of brass, the players on them went under the name of *æneatores*, besides the particular terms of *tubicines*, *cornicines*, *buccinatores*, &c.; and there seems to have been a set number assigned to every *manipulus* and *turma*; besides several of higher order, and common to the whole legion. In a battle, the former took the station by the ensign and colours of their particular company or troop; the others stood near the chief eagle in a ring, hard by the general and prime officers; and when the alarm was to be given, at the word of the general, these latter began it, and were followed by the common sound of the rest, dispersed through the several parts of the army.—Besides this *classicum*, or alarm, the soldiers gave a general shout at the first encounter, which in later ages they called *barritus*, from a German original.' (*Kennet.*)

§ 283. The weapons of the soldiers differed according to the class, to which they belonged. The *velites* had a round shield (*parma*), three feet long, a spear for hurling (*hasta velitaris*), a helmet of ox-hide (*cudo*), or of the skin of a wild beast (*galerus*), and in later times a sword.—The *hastati* bore a large shield (*scutum*), three and a half and four feet long and over, of thin boards covered with leather and iron-plate; a short, but stiff and pointed sword (*gladius*) on the right hip; two javelins of wood with iron points (*pila*), one longer and the other shorter; an iron or brazen helmet (*galea*) with a crest adorned with plumes (*crista*); greaves for the legs, plated with iron (*ocreæ*), used in later times only for the right leg; a coat of mail (*lorica*), formed of metal or hide, worked over with little hooks of iron, and reaching from the breast to the loins, or a breast-plate merely (*thorax*).—The *principes* and *triarii* used weapons of the same kind; excepting that the *triarii* had longer spears, called *hastæ longæ*, in later times *lanceæ*, and long swords, called *spathæ*, or when of smaller size, *semi-spathæ*.—The shield was marked by the name of the soldier, and the number of the legion and maniple, to which he belonged. Whoever returned from battle without his shield, forfeited his life.—The weapons of the cavalry were similar to the Grecian (§ 138), a war cap (*cassis*), a coat of mail, an oblong shield, greaves or boots, a

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lance or javelin, and sword and dagger, which last was used only in close fight.

§ 284. According to the common accounts the Roman soldiery received no pay during the first three hundred years of the city, and wages (*stipendium*) were first given to foot-soldiers B. C. 405, and to horsemen three years after. Each soldier had a monthly allowance (*dimensum*) of 4 bushels of corn, and a stipend of 3 asses per day. The stipend was afterwards greater; Julius Cæsar doubled it, and under the emperors it sometimes rose still higher. The wages were sometimes doubled to particular soldiers or bodies of them as a reward; such were called *duplicarii*. Certain days were fixed for the distribution of the allowance of corn. Whatever any one saved of his pay, was called *peculium castrense;* half of which was always deposited with the standards, until the term of service expired.

1.* Various extraordinary rewards were given to those who distinguished themselves in war, called *dona militaria*. Donatives, *donativa*, on the other hand, were gifts or largesses, distributed to the whole army on particular occasions, as e. g. in cases of success, when also sacrifices and games were celebrated. Among the rewards, golden and gilded crowns were particularly common; as, the *corona castrensis* or *vallaris* to him who first entered the enemy's entrenchments; *corona muralis* to him who first scaled the enemy's walls; and *corona navalis* for seizing a vessel of the enemy in a sea-fight; also wreaths and crowns formed of leaves and blossoms; as the *corona civica*, of oak-leaves, conferred for freeing a citizen from death or captivity at the hands of the enemy; the *corona obsidionalis*, of grass, for delivering a besieged city, and the *corona triumphalis*, of laurel, worn by a triumphing general.

2. 'There were smaller rewards (*premia minora*) of various kinds; as, a spear without any iron on it (*hasta pura*), a flag or banner, i. e. a streamer on the end of a lance or spear (*vexillum*) of different colours, with or without embroidery, trappings (*phaleræ*), ornaments for horses, and for men, golden chains (*aureæ torques*), which went round the neck, whereas the *phaleræ* hung down on the breast, bracelets (*armillæ*), ornaments for the arms; *cornicula*, ornaments for the helmet in the form of horns, *catellæ* or *catenulæ*, chains composed of rings; whereas the *torques* were twisted (*tortæ*) like a rope; *fibulæ*, clasps, or buckles for fastening a belt or garment.' (*Adam.*)

§ 285. The punishments inflicted for misdemeanors and crimes were very severe, both in garrison and in camp. Theft, false testimony, neglect of watch, leaving a post assigned, or cowardly flight, was visited with the punishment, called *fustuarium*, in which, on a signal from a tribune, the whole legion fell to beating the offender with sticks, usually until his death; if he escaped, his disgrace was scarcely preferable to death. When a whole maniple had fled, this punishment was inflicted on every tenth man, being taken by lot, and the rest were chased from the camps, and received only barley instead of wheat for their allowance.—Often disgrace was inflicted in other ways, as by loss of pay (*stipendio privari*), or loss of rank, e. g. when a soldier of the *triarii* was degraded into the *hastati*.—The

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tribunes could inflict punishments only after investigation of the case; the general, on the other hand, could immediately and absolutely pronounce sentence, even to death. The latter was the sentence for wilful disobedience of orders, for insurrection, and desertion. The mode of inflicting death was not uniform.

§ 286. Of the Roman order of battle (*acies*) a general idea may be given here; a minute detail would belong rather to a system of tactics. The legions were commonly ranged in *three* lines, the foremost occupied by the *hastati*, the next by the *principes*, and the last by the *triarii*. Between each two maniples a space was left, so that the maniples of the second line stood against the spaces of the first, and the maniples of the third against the spaces of the second. These spaces were termed *rectæ viæ*, and were as broad as the maniples themselves.

1.[a] This arrangement was called *quincunx*. It had the advantage both of stability and of being easily changed; it avoided all confusion and interruption, and was especially put in opposition to the Grecian phalanx (§ 142), which it easily could penetrate and route. Against a violent attack it was therefore often, in the anticipation of an onset of the enemy, changed so as to close up the spaces. But in this form of arrangement the soldiers were mutually sustained and relieved by being in different lines, and by means of their separate maniples could easily change the positions for attack and defence. Originally the lines were ranged six feet apart, and the men in the maniples three feet from each other; in later times the space was diminished till the soldier had scarcely more than room for his shield.

2. There were other methods (§ 295) of drawing up the army for battle, occasionally used; we mention here the *cuneus*, in which the army was arranged in the form of a wedge in order to pierce and break the enemy's lines; the *globus* in which the troops were collected into a close firm round body, usually adopted in case of extremity; the *forfex*, in which the army took a form somewhat like that of an open pair of sheers or the letter V, in order to receive the enemy when coming in the shape of a wedge; the *serra*, in which the lines were extended, and in making the engagement some parts of the front advanced before the other parts, thus presenting an appearance a little like the teeth of a saw.

§ 287. The first attack in a battle was customarily made by the *light-armed* troops, which in earlier times were ranged in front of the first line; but afterwards were stationed in the intervals between the maniples, behind them, or on the wings, and made attack in connection with the *hastati*. A considerable part of the light-armed were stationed behind the *triarii*, to support them. The attack commenced when the legion was at the distance of an arrow-shot from the enemy. As the *light-armed* now discharged their arrows, the *hastati* advanced, hurled their javelins, and fought with their swords. If their enemy were not forced to give way, or they were themselves pressed hard, the signal was given for retreat; on which the *light-armed* and the *hastati* drew back through the intervals of the second line, and the *principes* advanced to the fight. In the mean while the

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triarii continued in a stooping posture, leaning on their right knee with the left foot advanced, covering themselves with their shields, and having their spears stuck in the ground with the points upwards; the line thus presented the appearance of a sort of wall. If the *principes* were compelled to retreat, the *triarii* then rose, and both the *principes* and the *hastati* being received into their intervals, renewed the action with close ranks (*compressis ordinibus*) and all three in a body (*uno continente agmine*). This united attack was then sustained by the *light-armed* troops in the rear of the whole.

§ 288. Of the light-armed troops a few things further may be noticed. They were commonly called *velites*, in early times, however, *rorarii* and *accensi*, sometimes also *adscriptitii*, *optiones* and *ferentarii*. They carried no shields, but slings, arrows, javelins, and swords. They were usually divided into fifteen companies (*expediti manipuli*, or *expeditæ cohortes*), and besides these there were 300 usually distributed among the *hastati* of the old legions. The light-armed often sat behind the horsemen, and when these approached the enemy, sprang off and sought to wound and push them by the javelin and sword.

1.[a] They were sometimes distributed among the maniples of the three lines, about forty being joined to each maniple.—They were of three different classes, designated by their principal weapon; *jaculatores*, who hurled the javelin; *sagittarii*, who shot the arrow; and *funditores*, who cast stones or balls with the sling. There were also afterwards *tragularii* and *balistarii*, who threw stones by the aid of machines.

2.[a] Those called *antesignani* were not the light-armed, but probably were the soldiers of the first or the first and second line.—The position of the light-armed during battle was often changed; but it would seem that most commonly they stood in three lines behind the hastati, the principes, and the triarii, and rushed forward to their attacks through the intervals between the maniples.

§ 289. The Roman cavalry was the most respected part of their army, especially as long as it was composed wholly of knights, and this class of citizens enjoyed a high estimation and rank already noticed (§ 255). Even before the regular establishment of this order in its full privileges, B. C. 124, the cavalry consisted chiefly of the noble and respectable young Romans; such indeed was the case on the first creation of the cavalry by Romulus, who received the most noble youth among his 300 horsemen called *celeres;* the same was true under the following kings, who increased their number. Towards the end of the republic the Roman knights began to leave the military service, and thus the cavalry of the later armies was made up almost wholly of foreigners, who were taken into pay in the provinces, where the legions were stationed. The knights of later

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times served only among the *Prætorians*, or the imperial body-guard (§ 308).

§ 290. At that period also, the cavalry was often separated from the legions, while previously they had been regarded as the same army, and been stationed especially on the wing.—The forces, commonly called *alæ* were different from the legionary cavalry; they were bodies of light horse, composed of foreigners and employed to guard the flanks of the army.—The usual number of horsemen commonly connected with a legion has already been named (§ 281); in the first periods of the republic it was 200, afterwards commonly 300, sometimes also 400. The legions of the auxiliaries (§ 292) had the same number of foot-soldiers as the Roman legions, but a greater number of horsemen; although the ratio was not always the same.

1.[a] The cavalry was divided by the tribunes into 10 *turmæ* corresponding to the number of cohorts in each legion, and 30 *decuriæ*, corresponding to the number of maniples. For every maniple there were therefore *ten* horsemen. Each *turma* had three *Decuriones*, the first of whom was commander of the whole turma; three *uragi* (οὐραγοι) were under them. In how many lines the cavalry used to be drawn up for battle is not known. In an attack, the first line of *turmæ* endeavored to break the ranks of the enemy, and were supported therein by the second. If the enemy were arranged in the wedge-form, the cavalry dashed upon them at full speed.

2.[a] The horses were protected by leather on their bodies and plates of iron on their heads and breasts. In general, the Roman cavalry were of principal service in protecting the flanks of the infantry, reconnoitring the enemy, collecting forage, occupying remote defiles, covering retreats, and pursuing the routed foe. Where the ground was uneven, the horsemen dismounted and fought on foot.

§. 291. In early times, when the line in battle was not yet *three-fold*, but the foot were ranged in a *single* line, the horse were placed in a second to support them. In the year of the city 500, B. C. 274, the three-fold arrangement of the legion seems to have been adopted. The cohorts have already been mentioned (§ 281); these also had their particular arrangement, which probably was formed originally by uniting the maniples, a thing not common until later times, since in the second Punic war the separate position of the maniples was still practiced. Towards the end of the republic, the three-fold division of the legionaries was abolished; and the legion now consisted of *ten cohorts*, each of which contained 400 or 500 men. After the time of Cæsar, the more frequent order of battle was to place four cohorts in the front line and three in each of the two others.—Generally the Roman tactics became gradually more and more like the Greek. Under Trajan the arrangement for battle was

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a single compact line. Under later emperors, the use of the Macedonian phalanx was adopted, but it was soon renounced.

§ 292. Of the legions of auxiliaries we only remark further, that these consisted chiefly of inhabitants of the Italian states, which at an early period, either of choice or after subjection, entered into treaty with the Romans, and bound themselves to furnish for the field as many foot-soldiers as the Romans, with more than the Roman proportion of cavalry. The auxiliary legions occupied the two wings when drawn up in battle array.

1.[u] A complete consular army, comprising the full quota from the allied states, contained eight legions, although the number of allies was not always exactly the same. When in process of time the allies (*socii*) were admitted to Roman citizenship, the distinction made between them and the Romans ceased.

2. The forces of the allies were termed *alæ* from the circumstance of being usually placed on the flanks. They were under command of officers appointed for the purpose, called *præfecti*. A portion of the foot and horse of the allies, called *extraordinarii*, were stationed near the consul, and one troop, called *ablecti*, served him as a special guard.

The number of legions enrolled and assembled for service was different at different times. 'During the free state, four legions were commonly fitted up every year, and divided between the two consuls; yet, in cases of necessity we sometimes meet with no less than sixteen or eighteen in Livy.—Augustus maintained a standing army of 23 or (according to some) of 25 legions.' (*Kennett.*)—Respecting the military establishment of the emperors, see *Gibbon*, Ch. i.

§ 293. Besides its proper members, each legion had its train of attendants, and baggage and machines of war. Among the numerous attendants were the following; the *fabri*, mechanics, workers in wood and metal; *lixæ*, sutlers, holding a sort of market; *chirurgi*, field-surgeons, of which Augustus allowed ten to a legion; *metatores*, whose business was to mark out and fix the ground for encampments; *frumentarii*, who had the care of furnishing provisions; *librarii* and *scribæ*, who were charged with duties such as fall under the care of a quarter-master.—The proper baggage of the army (*impedimenta*) consisted partly of the bundles or knapsacks of the soldiers (*sarcinæ*), partly of weapons, military engines, stores, provisions and the like, which were carried in wagons and on beasts of burden. Each person in the cavalry had a horse and a servant (*agaso*) to carry his baggage. The servants and waiting boys of the legions were termed *calones*. Originally there were but few persons of this class, but in later times they were often so many as to surpass the number of proper soldiers.

§ 294. The order of march, when a Roman army moved to the field or into the camp, was usually as follows. The light-armed

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went in advance; then followed the heavy-armed, both foot and horse; then the persons needed to pitch and prepare the camps, to level the grounds and perform other necessary work; then the baggage of the general (*dux*) and of his lieutenants (*legati*), guarded by horsemen; then the general himself under his usual escort; then 124 horsemen; after which came the military tribunes and other officers. After these followed first the standards, next the choice men of the army, and last the servants and muleteers, or managers of the beasts. This seems to have been the usual order of march; but it was of course changed and modified in different cases in reference to the nature of the ground, the country, and other circumstances. The order in marching out of camp was also somewhat different, And in order to equalize the exposure to danger, both the wings and the legions also were required to relieve each other in position.

§ 295. Besides the most common arrangement for battle mentioned already (§ 286) there were some others, which should be mentioned. The *triplex acies* was not the division into three lines that has been described, but, as an order for battle, was one which contained three times as many men as usual; and, as an order of marching, was a sort of side-march (*Seitenmarsch*). The *agmen quadratum* was when the army was disposed in a compact form, usually that of a square, with the baggage in the centre, either in expectation of the enemy, or on a retreat; the *agmen pilatum*, or *justum*, was a close array in marching. *Orbis* signified not a circular form, but such a four-sided arrangement as presented a front on every side. The *testudo* was also an arrangement of the soldiers, in which they stood close together raising their shields so as to form a compact covering over them (like the shell over the tortoise), and in which they approached the walls of the enemy, or waited to receive the enemy at a certain distance. The *turris* was an oblong quadrangular form, with the end or narrow side presented to the foe; *laterculus* was the same, considered only in its breadth.

§ 296. The camp of the Romans resembled in many particulars the Grecian, but had several peculiar advantages. A camp occupied only for a short time during a march was called *castra* and in later ages *mansio; castra stativa* signified a more permanent camp, in which the army remained for a length of time, e. g. over a winter, therefore termed *castra hiberna*, or through summer, *castra æstiva*. The tents of such a camp were covered with hides, boards, straw and rushes. The most convenient site possible was selected for the camp. The highest and freest part of it was selected for the head-quarters of

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the general; this was called the *prætorium*, and occupied a space of 400 feet square. Here the council of war was held; a particular spot in it was appropriated for taking the auspices (*augurale*), and another for the erection of the *tribunal*, whence the commander sometimes addressed the army. Within this space the *contubernales* of the general, or the young Patricians who attended upon him as volunteers, had their tents, and a multitude of others, belonging to his train. Near the *prætorium* were the tents of the officers, and body-guards. The entrance to the head-quarters was always next to the enemy.

§ 297.[t] On the right of the Prætorium was the Forum, an open place for a market, and for martial courts; and on the left the *Quæstorium*, where the stores, money, arms, and the like were kept. A select portion of the cavalry, *equites delecti et evocati*, were also stationed on each side of the *Prætorium*, and behind them the *pedites delecti et evocati*. Next were the tents of the tribunes and the prefects. Then was a passage, or free way, called *principia*, 100 feet wide, extending through the whole camp from one of the side gates to the other. The rest of the camp was what was called the lower part. Through the centre of this lower part ran another passage 50 feet wide, extending in the opposite direction. On each side of this last passage, the tents of the *cavalry* and the *triarii* were cast; then beyond these tents, on each side, was another passage 50 feet wide, and then the tents of the *principes* and *hastati*, and after another similar passage beyond these on each side, the tents of the auxiliaries. These five passages were crossed at right angles, in the centre, by another of the same width, termed *Via quintana*, because five maniples were encamped on each side of it. In each tent, there were eleven men, which formed a *contubernium*, one of them having the oversight of the other ten. Around the tents was a free space 200 feet wide, which was the place of assembling to march out of camp, and served also for defence in case of an attack from an enemy.

Around the whole camp was a ditch, *fossa*, and wall or rampart, *vallum*. The ditch or fosse was ordinarily nine feet wide and seven deep; the rampart three feet high; these measures, however, varied with circumstances. The rampart was formed of the earth thrown (*agger*) from the ditch, with sharp stakes (*sudes*) fixed in them. On each of the four sides was an opening or gate, *porta*, guarded by a whole cohort. These gates were called *porta prætoria*, being near the head-quarters towards the enemy, *porta decumana*, on the opposite side of the camp, called also quæstoria as in earlier times the quæstorium was near it, *porta principalis dexira*, and *sinistra*, being near the *principia*.

§ 298. The watches, which were maintained by night, were termed *vigiliæ; excubiæ* also signifies properly night-watches, but is used in a more general sense; *statio* was the name for each single post. Two tribunes had constantly the oversight of the whole camp, which the same two retained, at the longest, for two months. At their tents all the officers and leaders were required to assemble at day-break and with them go to the general to receive his commands. The watch-word (*symbolum*) was called *tessera*, from the four sides or corners of the little wooden block, on which it was written.

1.[u]. The watch-word was given by the general to the tribunes, and by them to the centurions, and by them to the soldiers. Those who carried it from the tribunes to the centurions were called *tesserarii*. Short commands were often written on similar tablets, and in like manner rapidly circulated through the army. Before the head-quarters a whole maniple kept guard, particularly by

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night. The outworks of the camp were occupied by the light armed. Every maniple was obliged to place four men upon guard, so that 240 men were always on the watch in a camp of two legions. The night was divided into four parts, of three hours each, also called watches, at the end of which the guards (*vigiles*) were relieved by a new set. The legions of the auxiliaries had also their guards and watchmen. It belonged to the cavalry to inspect the watch on duty, and make the formal round (*circuitio vigilium*) or visit to the several posts or stations.

2. In the discipline of the Roman camp the soldiers were employed in various exercises, whence the army in fact took its name, *exercitus*. These exercises included walking and running completely armed, leaping, swimming, vaulting upon horses of wood, shooting the arrow, hurling the javelin, carrying weights, attacking a wooden image of a man as an enemy &c.—It was essential to the comfort of the soldier that he should be able to walk or run in his full armor with perfect ease; in common marching he was obliged to carry, in addition to his arms, a load consisting of his provisions and customary utensils, amounting in weight, it is supposed, at least to 60 pounds.—The exercises were performed under the training of the *campidoctores*.

The winter quarters (*castra hiberna*) of the Romans were strongly fortified, and, under the emperors particularly, were furnished with every accommodation like a city, as storehouses, workshops (*fabricæ*), an infirmary (*valetudinarium*) &c. Many European towns are supposed to have had their origin in such establishments; in England, particularly those, whose names end in *chester* or *cester*.—*Adam*.

§ 299. The siege of a city was commenced by completely encircling it with troops, and the encircling lines (*corona*) were, in case of populous cities, sometimes double or triple. In the attacks upon the city, they employed various methods and engines of various sorts. The *testudo* before mentioned (§ 295) was frequently used; upon the shields thus arranged other soldiers mounted, and so attempted to scale the walls. Higher walls they mounted by the help of scaling-ladders (*scalæ*).—The *crates*, hurdles, were a kind of basket-work of willow; they were attached as a sort of roof to stakes, borne in the hands of those, who used this shelter over their heads, in advancing to make an attack; they were also employed by the besieged as a breast-work on their walls, and on marches they served as fascines to fill or cover soft and miry places.—*Vineæ* were portable sheds or mantlets of light boards, eight feet high, seven feet broad, and sixteen long. They were filled out and covered with wicker-work or hides, and served to protect from the arrows of the enemy the soldiers while undermining the walls.—For a similar purpose were the *plutei*, wooden shelters, covered with hides, and moved upon wheels or rollers. Under these the slingers and archers especially placed themselves, and sought to force the defenders forom their walls, in order that the scaling ladders might be the more easily and effectually applied. Of the same kind, yet stronger were the *musculi*, and also the *testudines* (wooden shelters, to be distinguished from *testudo* before mentioned); these were most commonly used to protect the workmen in erecting a fortification, filling up the ditch, or the like. With some of these shelters they often covered the battering ram.

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§ 300. One of the most ordinary operations of a siege was to construct mounds (*aggeres*) as high as the walls of the city, or higher. On these mounds were placed the military engines, also moveable *towers*, and other shelters of the soldiers. By means of boards, palisades and wooden grapnels, they were made capable of sustaining such vast weights. On account of the great quantity of wood-work in them, the besieged generally strove to destroy them by fire, which was often applied by mining under ground.

1.[a] These towers (*turres*) were of various size and structure, often 120 feet high, and of ten or twenty stories. They were moved upon wheels or rollers. From the upper stories were generally cast arrows, javelins and stones; from the middle a bridge or passage was sometimes thrown over to the walls, and in the lower one the battering ram was brought forward. When they reached the slope of the mound, they were taken to pieces by stories, and reconstructed on its summit. To protect them from fire, they were guarded by plates of iron, or coverings of hides, or moistened with a solution of alum.

2.[a] A long iron javelin fixed to a shaft of fir, wound with tow, smeared with pitch and resin, then set on fire and hurled upon the enemy from a tower, was called *falarica*, which name was also applied to the tower itself from which they were thrown. The *malleoli* were similar, a sort of burning arrows, or bunches of tow attached to javelins, designed to set on fire the works of the enemy.

§ 301. The battering-ram was a large beam employed to break in the walls of the besieged city, in order to enter it. Originally it was managed immediately by the hands of certain soldiers without protection, but was afterwards usually placed under the shelters just described, which covered the men, who thrust it against the walls. Its name, *aries*, was derived from its front end, which was covered with iron in a form resembling a ram's head. Sometimes it was composed of several pieces united, and so large, that 125 men were required to work it.

One of the most common and largest engines was the *catapulta*, by which arrows, javelins and particularly stones were hurled a great distance. In a siege there were usually a multitude of these machines. Their construction is not well understood; we only know that ropes and cords or sinews were used in order to shoot the arrows and other weapons, which they threw with fatal efficacy. Of a similar kind was the *balista*, called also in later times *onager*, and designed chiefly for throwing the javelin.

1.[a] For shooting arrows, sometimes poisoned, the Romans made use of an engine termed the *scorpio*, which could be managed by a single man. For opening a hole in the walls they also employed the machine called *terebra*.

2.[a] Among the instruments employed, we should mention also the *falces murales*, and *asseres falcati*, which were beams with iron hooks, to break and tear down the upper breast work of the walls; they were managed by the aid of ropes. Two other instruments, which were probably of a similar use, were termed the *grus* and the *corvus*. The *aclides*, or *sudes missiles*, were stakes sharp pointed and hardened in the fire, which were thrown against the enemy from the *catapultæ*.

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§ 302. The modes of defence on the part of the besieged were various. They hurled rocks, often of more than a hundred pounds in weight, upon the besiegers, poured upon them boiling pitch or oil, and endeavored to thrust down the scaling ladder by means of iron hooks, and to kill, force back, or pull up to themselves the soldiers attempting to mount. The thrusts of the battering-ram they sought to baffle or weaken by hanging sacks before it, and in various other ways, and even to seize and draw it up by their ropes and springs. They likewise cast burning torches upon the wooden engines of the besiegers, and in other ways attempted to set them on fire.

'Where they apprehended a breach would be made, they reared new walls behind, with a deep ditch before them. They employed various methods to defend themselves against the engines and darts of the besiegers. (*Liv.* xlii. 63). But these, and every thing else belonging to this subject, will be best understood by reading the accounts preserved to us of ancient sieges, particularly of Syracuse by Marcellus (*Liv.* xxiv. 33), of Ambracia by Fulvius (*Id.* xxxviii. 4), of Alesia by Julius Cæsar (*de Bell. Gall.* vii.), of Marseilles by his lieutenants (*Cæs. B. Civ.* ii.), and of Jerusalem by Titus Vespasian (*Joseph. de Bell. Jud.*).'

§ 303. In early times the Romans seldom hazarded a sea-fight, and only in special cases. Afterwards, however, they acquired a permanent naval power, and always kept two fleets ready for sail, each manned with a legion, at the two harbors of Misenum and Ravenna. We cannot go into a minute description of a Roman ship, or of their war-ships in particular. The warriors engaged therein were called *classiarii*, and were enlisted in the same way as the legions of the land-forces, but often taken from among them. The highest officers or commanders of the fleet (*classis*) were originally the *Duumviri navales*, afterwards a Consul or a Prætor, who was called *præfectus classis*, and stationed in the most distinguished vessel (*navis prætoria*) known by its flag (*vexillum purpureum*). Every other ship had a tribune or centurion for its particular commander (*navarchus*). In the first attack upon the hostile vessel, they made use of the *rostra*, or two strong beams at the fore part of the ship, covered with iron at the points, and made fast below to both sides of the keel, designed to pierce the ship of the enemy under water. Upon the upper deck (*stega, constratum navis*) stood the fighting men. War-towers were often placed on board the vessels, commonly two, one in the fore part, the other in the hinder part. For seizing and boarding a vessel of the enemy the *ferreæ manus*, *harpagones*, and *corvi* were employed; there were also other instruments of this sort; combustible materials and the like were used in order to fire the ships of the enemy.

See *J. Howell*, Essay on the War Gallies of the Ancients. Lond. 1806. 8. with plates.

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§ 304. On engaging in a fight, the sails (*vela*) were usually furled, because they would easily take fire, and the vessel was managed by the rudder alone. The fleet was arranged by the commander in a sort of battle array, and each vessel was assigned its place, which it must maintain. A position as far as possible from land was usually desired. The larger vessels were usually placed in front, although the order of arrangement for naval combat was by no means uniform, but very various. The following forms are mentioned, *acies simplex*, *cuneata*, *lunata*, *falcata*. Before the battle commenced, the omens were examined, sacrifices and vows were offered. Then upon all the ships was hung out a red flag, or a gilded shield, and the signal for attack was given by a trumpet (*classicum*). The contest consisted partly in the rapid and violent rushing of the vessels against each other, partly in throwing darts, spears, grappling irons and the like, and partly in actual close combat.

1. A few particulars respecting the naval affairs of the Romans should be added. Besides the commander (*navarchus*, or *magister navis*) mentioned above, each ship had a pilot (*gubernator*, or *rector*) and sometimes two, who had a sort of assistant (*prorèta*) to watch at the prow. Besides the marines or fighting men (*classiarii*, *epibatæ*), there were also the rowers (*remiges*), who were more or less numerous according to the size of the galley; they were under a leader or director (*hortator*, κελευστής § 158), who with his voice and a little mallet (*portisculus*) guided their motions.

2. The chief parts of a Roman ship were similar to those of a Grecian (§ 154). The following were some of the terms; *prora*, prow; *puppis*, stern; *alveus*, belly; *statumina*, ribs; *sentina*, pump to draw off the bilge-water (*naulea*); *foramina*, holes to put out the oars (*remi*); *sedilia*, *transtra*, seats of the rowers; *scalmus*, the piece of wood to which the oar was tied by thongs (*stroppi*); *gubernaculum*, *clavus*, rudder; *insigne*, the image at the prow; *tutela*, the image at the stern; *aplustria*, ornamental parts at the stern, sometimes the prow, having a sort of staff with a streamer (*tænia*); *malus*, mast; *modius*, the place in which the mast was fixed; *antennæ*, *brachia*, yards for the sails (*vela*); *cornua*, extremities of the yards; *pedes*, the ropes fastened to the cornua. The rigging and tackling in general was called *armamenta*; the ropes, *rudentes* or *funes*; the anchor, *anchora*; sounding lead, *molybdis*; the ballast, *saburra*.

3. The Roman ships were divided into three principal kinds, the war-galley, the transport, and the ship of burden; the first was propelled chiefly by oars; the second was often towed by ropes; the third depended mostly on sails. These classes were called by various names. Ships of burden had the general name of *naves onerariæ*; they were commonly much inferior in size to modern trading vessels; although some ships are mentioned of vast bulk, as that which brought from Egypt the great obelisk in the time of Caligula, said to be about 1138 tons. Ships of war were often termed *naves longæ*, being longer than others; also *rostratæ*, *æratæ*, from their beaks; and particularly *triremes*, *quadriremes* &c. from the number of benches of rowers in them severally. The question how the benches were arranged has occasioned much perplexity; for as many as ten banks are mentioned; Livy (xlv. 35) speaks of a ship with 16 banks, and Ptolemy Philopator is said to have built one with 40 banks. In the treatise of *Holwell* (cited § 303), it is maintained, that what was termed a bank extended not horizontally, as has been generally supposed, but obliquely on the side of the galley, and that in no case more than five oars were in one bank; so that a galley with 16 banks, or even 40, would have no oar *higher* above the water than a galley with only two banks, but would be a much *longer* vessel; and any number of banks could be had by merely increasing its length.

The *naves Liburnicæ* were light, fast-sailing ships, made after the model of the galley used by the Liburni, a people of Dalmatia addicted to piracy.—The *Ce-*

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marœ were of a peculiar construction, with two prows and rudders, one at each end, so that they could at pleasure be propelled either way without turning; they could be covered with boards like the vaulted roof of a house. (*Tac.* Mor. Germ. 44).—It was recently announced that the port of Pompeii had been discovered, presenting its vessels thrown upon their sides, and covered and preserved by the volcanic matter. (Downf. of Babylon, Sept. 22, 1835, citing *Lond. Lit. Gaz.*)

§ 305. The great public reward of a Roman commander, who had gained an important victory by sea or by land, was the *triumph*, a pompous show, which was practiced even in the time of the kings. This honor, however, could be acquired only by those, who were or had been Consuls, Dictators or Prætors; it was not awarded to Proconsuls. Yet in later times there were some exceptions to this. He who claimed the honor of a triumph must have been also, not merely commander, but chief commander of the army, and the victory must have been gained in the province assigned to the consul or prætor. The importance of the campaign and the victory, and its advantage to the state also came into consideration, and the general must have brought back his army to share with him in the glory of the triumph and accompany him in procession. If the victory consisted only in the recovery of a lost province, it was not honored with a triumph.

§ 306. The first solemnity which took place at Rome after a victory, was a thanksgiving or *supplicatio* (§ 220). Then the general must apply to the senate in order to obtain a triumph. Permission, however, was often given by the people, contrary to the will of the senate. A law or vote was always passed by the people permitting the general to retain his command (*imperium*) in the city, on the day of his triumph, because in other circumstances he was required to lay down his command before entering the city. The abuse of the honors of a triumph occasioned the enactment, B. C. 63, of the law called *lex triumphalis Porcia*, which prohibited a triumph, unless at least 5000 of the enemy had fallen in battle.

§ 307. A general, enjoying this honor, was not to enter the city until the day of his triumph, and his previous request to the senate must be made out of the city, in the temple of Bellona. The expenses were usually defrayed from the public treasury, except in cases where a conqueror held a triumphal procession, without public authority, as was sometimes done on the Alban mountain. The expenses were commonly very great. Before a triumph, the general usually distributed presents to his soldiers and to others.—The Senate went to meet the triumphing general, as far as the gate, by which he entered the city.

1.[u] The order of the triumphal procession was as follows. First in the line ordinarily, were the lictors and magistrates in a body. They were followed by

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the trumpeters and musicians of various kinds, the animals to be offered in sacrifice, the spoils and booty taken from the enemy, the weapons and chariots of the conquered, pictures and emblems of the country reduced, the captive princes or generals, and other prisoners. Then came the conqueror himself, seated in a high chariot, drawn by four white horses, robed in purple, and wearing a wreath of laurel. He was followed by his numerous train, consisting partly of his relatives, but chiefly of his army drawn out in regular order.—The procession marched, amid constant acclamations, through the whole city to the Capitol, where the victims were sacrificed, and a portion of the spoils of the victory were consecrated to the gods. Afterwards were feasting, merriment, spectacles and games. Often the scenes of the triumph lasted several days. The pomp, expense and luxury attending them became constantly greater and greater, and the whole custom, on account of its frequent occurrence, and the great abuse of it by some of the emperors, was reduced at last to a common and contemptible affair.—The first triumph for a victory at sea (*triumphus navalis*) was obtained by the Consul C. Duillius, after his memorable defeat of the Carthaginians, B. C. 261.

2. Respecting the pillar and inscription in honor of Duillius see P. I. § 133.—For a fuller view of a triumphal display read *Plutarch's* description of the triumph of Paulus Æmilius, after the capture of Perseus king of Macedonia.—See also the account of Aurelian's triumph in his Life by *Vopiscus* (cf. *Gibbon*, ch. xi). The last triumph recorded is that of Belisarius, at Constantinople, related by Procopius (cf. P. II. § 256.—*Gibbon*, Ch. xli).

§ 308. There was an honor lower than that of a triumph, frequently bestowed on victorious generals, the *ovatio*. This did not differ very much in form from the former; the essential peculiarities were, that the general entered the city not in a chariot, but on foot or on horseback, robed not in the *trabea*, but the *prætexta* only, and at the Capitol did not offer bullocks in sacrifice, but a sheep (*ovis*). From the last circumstance the name of the whole scene was probably taken. The triumph on the Alban mount already alluded to (§ 307) was less pompous. It was held only by those, to whom the senate had refused a triumph in the city, and to whom an ovation only had been awarded. The ceremonies were similar to those of a triumph in the city. The procession, it is supposed, marched to the temple of *Jupiter Latiaris*, situated on the mount.

§ 309. The Roman military system underwent various changes under the emperors. By Augustus a standing army was established; he also created an officer called *Præfectus prætorio*, who was placed over the troops constituting the imperial body guard and the prætorian cohorts distributed in Italy. The Roman military service suffered by the new establishment. It soon became merely a system to support the authority of the emperors, not to promote the welfare of the country; and to forward this end, many disorders and abuses on the part of the soldiers were overlooked. From the same cause, likewise, an unhappy line of distinction was drawn between the military and the other classes of citizens.

Another and still greater change was made by Constantine, who appointed two general commanders for the whole army, called *Magistri*

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militiæ, one of whom had command of all the cavalry, *Magister equitum*, the other of the whole infantry, *Magister peditum*. Under Theodosius the Great, there were five of these general officers. Subordinate to them were the *comites* and *duces rei militariæ*.

1.[u] The prætorian soldiers were, under the first emperors, divided equally into *ten cohorts*, containing 1000 men each. Under the later emperors they were entirely abolished, and 3500 Armenians enrolled in their stead; these were divided into nine *scholæ*, and commanded by the officer styled *Magister officiorum*.

The legions, not including the auxiliaries, were under Augustus twenty-five, distributed among the provinces. Besides these he had the ten prætorian cohorts just named, six city cohorts of one thousand each, and seven cohorts, styled *cohortes vigilum*, which altogether amounted to 20,000 men. In after times, the number of troops was greatly increased, as well as the naval force. On the division of the empire, the western comprised sixty-two legions, and the eastern seventy.

2. The epithet prætorian, in the republic, was applied to the cohort which guarded the pavilion of the general. After the time of Augustus, the præfect of the prætorian bands was usually a mere instrument of the emperor, and the office was conferred only on such as the emperors could implicitly trust. The appointment was made or the commission conferred by the emperor's delivering a sword to the person selected. Sometimes there were two prætorian præfects. Their power was at first only military and small; but it became very great, and finally trials were brought before them, and there was no appeal but by a supplication to the emperor. Marcus Aurelius committed this judicial honor to them, and increased their number to three.—The prætorian cohorts had a fortified camp at the city, without the wall, between the gates Viminalis and Esquilina. Under Vitellius, 16 prætorian cohorts were raised, and four to guard the city. Severus new modeled the body and increased them to four times the ancient number. Constantine the Great finally suppressed them and destroyed their camp. (*Boyd's* Adam, p. 123, 485.)

Constantine did not abolish the title of *præfectus prætorio* along with the cohorts previously commanded by them; but he changed the nature of the office, making it wholly a civil one, and dividing the care of the whole empire between *four* officers with this title; *Præfectus prætorio Orientis*, *Præf. præt. per Illyricum*, *Præf. præt. per Italias*, *Præf. præt. Galliarum*. The city of Rome also retained her special overseer, *Præfectus urbis Romæ*; and a similar officer, with greater authority, was appointed over Constantinople, which now became the seat of the empire, *Præfectus urbis Constantinopolis*. Under the four præfects were subordinate officers, whose authority was limited to particular dioceses, of which there were 13; one of them governed by the officer, styled Count of the diocese of the East (*Comes diœceseos Orientis*); another consisting of Egypt, by an officer, styled *Præfectus Ægypti*; and the other 11 by officers, styled *vicarii* or vice præfects. The dioceses were subdivided into a great number of provinces, whose governors were of four different grades, termed *proconsules*, *consulares*, *correctores*, and *præsides*.

3. The empire was divided into eastern and western between the two sons of Constantine. In the western the military jurisdiction continued to be vested in two commanders, styled *Magister equitum* and *Magister peditum*. In the eastern it was vested in officers, styled *Magistri militum*, and the number of them was five in the time of Theodosius the Great, who, shortly before his death A. D. 395, united the empire in one; it was divided again after his death and so continued until the final overthrow of the western, A. D. 476. The five *Masters-general of the military* each had command of several squadrons (*vexillationes*) of horse, and several legions of soldiers (*palatines comitatenses*) and several corps of auxiliaries (*auxilia*); two of them had also under their command a naval force, consisting of 12 distinct armaments or fleets, 6 being assigned to each. There was likewise included under this military establishment, in addition to the forces mentioned, a large body of troops designed particularly to defend the frontiers, called sometimes *borderers*, and commanded by *comites* and *duces*, who seem to have been responsible to the officer, termed *Quæstor sacri palatii*.—The *Masters-general* of the West had under their command

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forces of a similar description, including also troops designated specially for the defence of the frontier. There was a *Magister militum* in Gaul, but subordinate to the two Masters-general.—For a general view of the civil and military arrangements of the empire under Constantine and later emperors, see *Gibbon*, Ch. xvii.—For more minute details, cf. *Tableau Systématique des Dignités des Empires d'Orient et d'Occident* &c. in 3d vol. of *Schœll's* Hist. Litt. Romaine.

(4) Affairs of Private Life.

§ 310. In order to form a correct idea of the more private civil and social relations of the ancient Romans, it is important to notice the essential distinction, which existed between the freemen and the slaves. There were two classes of freemen, the *free-born* (*ingenui*), whose fathers were Roman citizens, and the *free-made* (*liberti*) or freed men who had been enfranchised from servitude, and who did not always enjoy the rights of Roman citizens. The children of the latter class were termed *libertini* and their grand-children *ingenui*, in early times; at a later period, the freed men were called *liberti* only with reference to their former master, receiving when spoken of otherwise the name *libertini* themselves, while their sons, if born after the father's manumission, were called *ingenui*.—The slaves were such by birth, *vernæ*, or by captivity in war, or by purchase, *mancipia*. Of their different services, their treatment, and the ceremonies of their manumission we will speak below (§ 322).

On the subjects belonging to the branch of Roman Antiquities upon which we now enter, we may refer to *d'Arnay* de la vie privée des Romains. Lausanne 1760. 12. (Consisting chiefly of treatises in the *Memoires de l'Academie des Inscriptions.*)—Trans. Germ. Leipz. 1761. 8. Also, *Sketches of the Domestic Manners of the Romans.* Reprinted, Phil. 1822. 12. Cf. *N. Am. Rev.* xvi. 163.

§ 311. The Romans commonly had three names; the first was called the *prænomen*, and had reference simply to the individual who bore it; the second was called the *nomen*, and was the name of the race or clan (*gens*); the third was the *cognomen*, which designated the family (*familia*); thus in *Publius Cornelius Scipio*, *Scipio* is the *cognomen* indicating the family name, *Cornelius* the *nomen* pointing out the clan or *gens*, to which the family belonged, and *Publius* the *prænomen* marking the particular man. The distinction between *gens* and *familia* was, that the former was more general denoting a whole tribe or race, the latter more limited, confined to a single branch of it.—The daughter commonly received the name of the tribe or race, e. g. *Cornelia*, and retained it, after her marriage. Sisters were distinguished by adding to this name the epithets *major* and *minor*, or *prima*, *secunda*, *tertia* &c. Even from the first establishment of the city, some among its heterogeneous inhabitants were of noble

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descent, and the number of noble families was increased by the adoption of plebeians among the patricians. The following were some of the most distinguished races; *Fabia* (gens), *Junia*, *Antonia*, *Julia*, *Æmilia*, *Pompeia*, *Tullia*, *Horatia*, *Octavia*, *Valeria*, *Posthumia*, *Sulpicia*, *Claudia*, *Papiria*, *Cornelia*, *Manlia*, *Sempronia*, *Hortensia*.

Sometimes the Romans had a fourth name, which has been styled the *agnomen*; this however was only an addition to the *cognomen*, and may be properly included under it.—The order of the names was not invariably the same, although they usually stood as above stated. Under the emperors the proper name of the individual was frequently put last. Port Royal Lat. Gram. B. viii. Ch. 1.—On the Roman names, and illustrious families, see *Schæll's* Hist. Litt. Rom. vol. iv. p. 367, and references there given.

§ 312. The increase of these races was much promoted by marriages, in regard to which the Romans aimed to preserve a complete separation between plebeians and patricians, until B. C. 445. Marriage was held to be a duty of every Roman, and those who neglected it were obliged to pay a fine or tax. Citizens were forbidden to marry strangers, except by permission specially granted. The *jus Quiritium* conferred only on Roman citizens the right of marrying a free-born woman. To freed men this was prohibited, until the enactment of the Poppæan law (A. D. 9); by this law the free-born, excepting senators and their sons, were allowed to marry the daughters of freed men. Certain degrees of consanguinity were considered as interdicting marriage. Between slaves there was no proper marriage (*connubium*), but only what was called *contubernium*. Marriage took place at an early age among the Romans, the male being sometimes but *fourteen* and the female only in the *twelfth* year.

The *Lex Papia Poppæa* was an enlarging and enforcement of the *Lex Julia* '*de maritandis ordinibus*;' by it whoever in the city had *three* children, in other parts of Italy *four*, and in the provinces *five*, was entitled to certain privileges; while certain disabilities were imposed on those who lived in celibacy. This subject is alluded to by *Horace*, Carm. Sæc. vs. 20.

§ 313. The marriage was always preceded by a solemn affiance or betrothment, in which the father of the bride gave his assent (*stipulatio*) to the request (*sponsio*) of the bridegroom. This compact and the ceremonies attending it were called *sponsalia*, it often took place many years before the marriage, even in the childhood of the parties betrothed. The bridegroom was not always present at the betrothing, which was sometimes effected by means of letters, or by an empowered substitute. In early times the father's consent was necessary only for the daughter, but afterwards also for the son. The mutual consent of the parties was the most essential. Friends and

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relations were usually present as witnesses; the marriage contract was written and sealed (*legitimæ tabellæ*); the bride received from her betrothed a ring as a pledge of his fidelity; and the whole ceremony was concluded with a feast.

§ 314. In fixing the day of marriage care was taken to select one of those esteemed lucky or fortunate. The transference of the bride from her father's power to the hands of the husband was called *conventio in manum*, and was accompanied by a religious ceremony, and a sort of consecration by a priest (*confarreatio*). Marriages contracted in this form were the most solemn and could not be dissolved so easily as in other cases. Two other forms or modes are mentioned; one was by prescription (*usus*), the bride being taken home and living with the bridegroom for a year (*usucapio*); the other by a purchase (*coemptio*), in which each party gave to the other a portion of money, repeating certain words.

§ 315.[u] On the day of marriage, the bride was adorned with a sort of veil or peculiar ornament of the head (*luteum flammeum*), and a robe prepared for the occasion, which was bound with the marriage girdle (*cingulum lanеum*). The sacrifice offered on the marriage day was a sheep of two years age, presented especially to Juno as the goddess of marriage.

The conducting of the bride to the residence of the husband, which took place in the evening, was attended likewise with ceremonies. She was taken, as it were forcibly, from the arms of her mother, or if the mother was not living, of the next near relative. She went with a distaff (*colus*) in her hand, and was careful to step over or was lifted over the threshold of both houses, as it was ominous to touch it with the feet. She was supported by two youth, one on each side; a third preceded her with a lighted torch or flambeau, and sometimes a fourth followed carrying in a covered vase (*cumerum*) the bride's utensils (*nubentis utensilia*) and also various toys (*crepundia*). She bound the door posts of her new residence with white woollen fillets, and anointed them with the fat of wolves (hence *uxor, quasi unxor*). She then stepped upon a sheepskin spread before the entrance, and called aloud for the bridegroom, who immediately came and offered her the key of the house, which she delivered over to the chief servant. Both now touched fire and water, as a symbol of purity and nuptial fidelity. The house was already adorned with garlands of flowers, the work of the preceding day. After their arrival the marriage banquet (*cæna nuptialis*) was held, which was accompanied with music and song. The husband after supper scattered nuts among the youth and boys present. Finally the pair were conducted to the bed-chamber, by the door of which the nuptial hymns (*epithalamia*) were sung by young men and maids. The next day the bride presented a thank-offering to the gods, and the husband gave an evening entertainment (*repotia*), and distributed presents to the guests on their departure.

§ 316. Divorces (*divortia*) were, especially in latter times, quite common. When the espousals and the marriage had been solemnized in full formality, especially with the *confarreatio* just described, particular solemnities were requisite for a divorce, and these were called *diffarreatio*. In case of a less formal marriage contract, the divorce was called *remancipatio* or *usurpatio*. On account of the frequent abuses of divorce, it was restrained by law; and properly the men

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only enjoyed the right. The formula, with which one dismissed his wife, was *tuas res tibi habeto.* Sometimes the separation took place before marriage, after the espousals, and then it was called *repudium;* the customary formula was as follows; *conditione tua non utor.* If a woman was divorced without having been guilty of adultery, her portion or dowry was returned with her.

§ 317. Among the Roman customs connected with the birth of children, that was the most remarkable, which left it to the arbitrary will of the father, whether to preserve his new-born child or leave it to perish. In reference to his decision of this point, the mid-wife always placed it on the ground; if the father chose to preserve it, he *raised* it from the ground, and was said *tollere infantem;* this was an intimation of his purpose to educate and acknowledge it as his own. If the father did not chose to do this, he left the child on the ground, and thus expressed his wish to *expose* it (*exponere*); this exposing was an unnatural custom borrowed from the Greeks, by which children were left in the streets, particularly at the *columna lactaria,* and abandoned to their fate. Generally the power of the father was very great, but the mother had no share therein. This power extended not only over the life of his children, but the father could three times sell his son and three times reclaim him, and appropriate all his gains as his own. Under the emperors, this power lost much of its rigor, by the regulation allowing the children to hold the inheritance left by their mothers.

§ 318.[a] The freeing of a son from the power of the father was effected by what was called *emancipation,* or a fictitious thrice repeated selling of the son; the freedom consequent upon this was termed *manumissio legitima per vindictam.* The father and the son appeared together with the pretended purchaser, a friend of the first, and with a body of witnesses, before the tribunal of the prætor, and here the imaginary thrice repeated sale and thrice repeated manumission was completed with certain established usages, sometimes by only a double sale with a delay of the third. On the third sale, the purchaser was called *pater fiduciarius;* in the two first, *dominus.*

The power of the father over his son was otherwise rarely terminated except by the death or banishment of the father; it belonged to the peculiar rights of a Roman citizen (§ 260). By emancipation the son became his own master, and possessor of his own property, of which however he must give the father half as an acknowledgement for his freedom.

§ 319. Another custom among the Romans in respect to children was that of *adoption* (*adoptio*). In this, the actual father of a child renounced his own rights and claims, and committed them to another, who received the child as his own.

1.[a] The ceremony was performed before a magistrate, usually the prætor. The formalities were in part the same as in emancipation, which was always presupposed in adoption, and previously executed. Only in such a case, the son

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was sold to the adopting father but twice, and did not revert the third time to the real father. There was also sometimes a kind of adoption by will or testament (*adoptio per testamentum*), in order to preserve a family from extinction. In such case the person adopted received a considerable part of the estate left by the person adopting him, and bore his name after his death.

2.[u] That, which was called *arrogatio*, differed from adoption only in the formalities connected. The former was not transacted as was the latter before the prætor, but before the assembled people, in the Comitia curiata, and by the aid of the High priest; neither was it limited to individuals, but often included a whole family. Upon the consent of the people to the arrangement, the person or persons adopted into a family took a solemn oath, that they would remain faithful to the religion and worship of the family; this was called *detestatio sacrorum*.

§ 320. By what was called *legitimation*, a natural (*naturalis*) or spurious (*spurius*) child was declared to be legitimate (*legitimus*), and instated in all the rights of such. This affected, however, only the relation of the child to the father, not to other relatives, or to the whole family of the father. Such a child shared in the inheritance an equal portion with the lawful children. But this custom was not known to the early Romans; it came first into practice in the fifth century under Theodosius the second, and then scarcely at all in Rome itself, but in the municipal towns, where it was introduced to supply the want of the *decuriones* or members of the senate (§ 260. 3). For, as this office could be received only by sons of *decuriones*, and was also very burdensome, the fathers were allowed to transmit it to their natural sons, by them legitimated.

§ 321. Respecting the education of the Roman youth we have already spoken, in treating of the Archæology of Roman Literature (P. I. §§ 123—125). Here we only remark, that for a long time there were no public schools, but the youth received the necessary instruction from private or family teachers (*pædagogi*). There were however those, who in their houses gave instruction to a number of youth together. The corporeal exercises, especially in the early times, were viewed by the Romans as a more essential object in education than the study of literature and science. They did not neglect however an early cultivation of the manners, and of noble feelings, especially patriotism, love of liberty, and heroic courage.

§ 322.[t] The household of a Roman was collectively termed *familia*, but by this word was especially meant the body of slaves, of of which there was often a large number. Persons in opulent circumstances had them sometimes to the amount of several thousands. The Roman women of rank usually had a numerous body of servants of both sexes.—The slaves of a family were divided into different classes or *decuriæ*, according to their employments, and a particular registry

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of them was kept, which was, in some instances, read over every morning. Their condition was very hard, and they were treated as mere chattels, rather than persons.

'Slaves in Rome, occupied every conceivable station, from the delegate superintending the rich man's villa, to the meanest office of menial labor or obsequious vice; from the foster mother of the rich man's child, to the lowest degradation, to which woman can be reduced. The public slaves handled the oar in the galleys, or labored on the public works. Some were lictors; some were jailors. Executioners were slaves; slaves were watchmen, watermen and scavengers. Slaves regulated the rich palace in the city; and slaves performed all drudgery of the farm. Nor was it unusual to teach slaves the arts. Virgil made one of his a poet, and Horace himself was the son of an emancipated slave.—The merry Andrew was a slave. The physician, the surgeon, were often slaves. So too the preceptor and pedagogue; the reader and the stage player; the clerk and the amanuensis; the architect and the smith; the weaver and the shoemaker; the undertaker and the bearer of the bier; the pantomime and the singer; the rope dancer and the wrestler, all were bondmen. The *armiger* or squire was a slave. You cannot name an occupation connected with agriculture, manufacturing industry or public amusements, but it was a patrimony of slaves. Slaves engaged in commerce; slaves were wholesale merchants; slaves were retailers; slaves shaved notes; and the managers of banks were slaves.'—The following is a specification of some of the principal servants, such as are most frequently mentioned. 1. Of those employed in the house. The *servus admissionalis* received the persons, who visited the master of the house, announced their names and conducted them in; the *servi cubicularii* were a sort of valet or chamber-servants, often enjoying the particular confidence of the master; the *tonsores* and *cinerarii* were such as paid attention to the beard and hair of the master; the *amanuenses* and *librarii* were secretaries and copyists; the *anagnostæ* were readers; the *vestiarii* attended to the wardrobe; the *balneatores* waited upon the master at the bath; the *medici* performed the duties of surgeons and physicians; the *nutritii* and *pædagogi* took care of the children.—A multitude of servants were employed in waiting upon table at meals, and were designated from their several functions. Among these were, e. g. the *servus lectisterniator*, couch-spreader; *structor*, arranger of dishes; *carptor* or *scissor*, carver; *diribitor*, distributer; *prægustator*, taster; *pocillator*, cup-bearer; *detersor*, table-wiper &c.—There were others performing another kind of house service; e. g. the *servus ostiarius*, door-keeper; *atriensis*, hall-slave; *dispensator* or *arcarius*, keeper of the stores; *cellarius*, pantry-keeper; *pulmentarius*, pottage-maker; *dulciarius*, confectioner; *tædiger*, torch-bearer; *cunaria*, cradle-rocker; *cosmeta*, perfumer; *flabellifer*, fan-carrier &c.—2. Others were employed out of doors; the *servus insularis* had the oversight over his master's buildings; the *servus a pedibus* went with errands; the *lecticarii*, who carried the sedan or litter, &c.—A large number of slaves were kept at the manors or country seats, to see to the husbandry and fruits; among these were the *villici*, stewards or superintendents; *aratores*, plough-men; *runcatores*, weed-pullers; *occatores*, clod-breakers; *fœnisectores*, hay-cutters; *vindemiatores*, vintagers; *jugarii*, ox-drivers; *opiliones*, sheep-tenders; *piscatores*, fish-catchers; *muliones*, mule-drivers; *gallinarii*, hen-keepers &c.—For a full list, see *Blair's* State of Slavery among the Romans. Edinb. 1833. 8. Cf. *Am. Quart. Rev.* vol. xv. 71.

§ 323. The slave trade formed among the Romans, as with most of the ancient nations, an important part of business. Slave merchants (*venalitiarii*) were always found attached to the Roman armies, and importers of slaves (*mangones*) often came to Rome from Greece and Asia. There were various laws regulating this traffic; which, however, were often left unexecuted, or were evaded by the arts of those engaged in it. For exposing to view slaves offered for sale, scaffolds (*catastæ*) were erected in the market, and commonly small tablets

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were suspended from the necks of the slaves, stating their country, age, character, &c. The price varied very much; it was sometimes above a thousand *denarii*. Of still greater value were such as possessed intellectual cultivation, and could be employed as teachers, readers, accountants, musicians and the like.

§ 324.[u] The liberating of slaves took place in several ways. The most ancient mode seems to have been by will, *manumissio per testamentum*, on the decease of the master. There were two other modes; *censu*, and *per vindictam*; the former was when the slave, with the master's consent, was enrolled in the taxation list as a freed man; the latter was a formal and public enfranchisement before the prætor. In the last case, the master appeared, with his slave, before the tribunal, and commenced the ceremony, by striking him with a rod (*vindicta*); thus treating him as still his slave. Then a protector or defender (*assertor libertatis*) steps forward, and requests the liberation of the slave, by saying *hunc hominem liberum esse aio, jure Quiritium*; upon which the master, who has hitherto kept hold of the slave, lets him go (*e manu emittebat*), and gives up his right over him, with the words, *hunc hominem liberum esse volo*. A declaration by the prætor, that the slave should be free, formed the conclusion. To confirm this manumission, the freed slave sometimes went to Terracina and received in the temple of Feronia (P. III. § 91) a cap or hat (*pileus*), as a badge of liberty. The slave to be freed must not be under twenty years of age, nor the person setting him free under thirty.

On the subject of Roman Slavery, see an able and interesting article, in the *Biblical Repository* and *Quart. Observer*, No. xx. Oct. 1835.

§ 325. The *dwellings* of the Romans were at first mere huts (*casæ*) and during the first three centuries, even to the capture and plunder of the city by the Gauls, the houses were very insignificant. On its being rebuilt, they were larger and more respectable. As luxury increased, especially after the second Punic war, so the private dwellings became more and more costly and splendid, both within and without; although this was not universally the case. Among the principal ornaments of the larger houses and palaces were the following; the covering of the outer and inner walls with marble; the use of *phengites* (φεγγίτης) or transparent marble, in the place of the *lapis specularis*, which was commonly employed for windows; mosaic work on the floors (*pavimenta tesselata*), and various ornaments, in ivory, marble, costly wood and precious stones, attached to the walls, ceiling, and door posts.

The *phengites*, according to *Pliny* (Nat. Hist. xxxvi. 22, 46), was discovered in Cappadocia in the time of Nero, and took this name from its translucency.—The *lapis specularis* was found in Spain, Cyprus, Cappadocia, Sicily, and Africa; it could be split into thin leaves, like slate, not above five feet long each. Windows (*specularia*) were formed of this substance, yet chiefly, it is supposed in the better sort of houses. *Boyd* remarks, quoting the French translation of *Adam*, 'it appears that this stone is nothing else than the *talc* of Muscovy.' *Launay* (cited P. I. § 195), after comparing various allusions to it in Pliny and others, concludes 'que le *lapis specularis* des Anciens etoit notre gypse feuilleté, appellé *Sélenite*' (vol. i, 314). Horn is said to have been used by the Romans for the windows (*corneum speculare*); also paper and linen cloth; originally they were mere openings (*fenestræ*). It has not been generally supposed, that glass was manufactured at Rome before the time of Tiberius, nor that it was used for windows, until a much later period; the first distinct mention of glass

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windows (*vitrea specularia*) is said to be by Jerome in the middle of the 4th century (*Beckmann's* Hist. of Invent.); although mirrors (*specula*) of glass were much earlier. But glass windows are said to have been discovered in the buildings at Pompeii. 'In the vaulted roof (of a room of the *thermæ* or baths) is a window, two feet eight inches high and three feet eight inches broad, closed by a single large pane of cast glass, two fifths of an inch thick, fixed into the wall, and ground on one side to prevent persons on the roof from looking into the bath: of this glass many fragments were found in the ruins. This is an evident proof, that glass windows were in use among the ancients. The learned seem to have been generally mistaken on the subject of glass making among the ancients. The vast collection of bottles, vases, glasses and other utensils discovered at Pompeii, is sufficient to show that the ancients were well acquainted with the art of glass blowing.' (*Pompeii*, p. 162.) It has been suggested, that these vessels may not have been manufactured in Italy, but imported from the East, especially from Tyre, the place where glass is supposed to have been first made. Another room, belonging to the same baths, 'was lighted by a window 2 feet 6 inches high and 3 feet wide, in the *bronze frame* of which were found set four very beautiful *panes of glass* fastened by small *nuts* and *screws*, very ingeniously contrived, with a view to remove the glass at pleasure.'

On the mosaic work of the ancients, cf. P. I. §§ 167, 189, 220. A very beautiful specimen has been found in a house in Pompeii, representing a Choragus, or master of the chorus, instructing his actors in their parts. *Pompeii*, p. 243.

§ 326. In the time of Augustus there was great magnificence and extravagance in the building and ornamenting of houses. In general almost all the apartments of a Roman house were on the lower floor. Such houses, as stood alone not joined to others by common walls, (*insulæ*) were higher and had more stories, but were mostly occupied by tenants on lease.—The names of the various parts of a Roman house are known to us much better than their exact design and use are.

1.* The following were the principal parts. 1. The *vestibulum* or fore-court, an open space between the house door and the street. From this, one entered through the door or gate (*janua*) of the house into 2. the *atrium*, *aula* or hall, in which on both sides were placed the images of ancestors in niches or cases (*armaria*). From this, one passed directly through into 3. the *impluvium*; called also *compluvium* and *cavædium*, which was a court, commonly uncovered (*subdivale*), where the rain water fell. In this was the proper dwelling house, which had two wings with a covered colonnade or portico in front, in order to pass unexposed from one apartment to another of these side-buildings. Of these apartments the principal was 4. the *triclinium* or dining room; the others were termed *cellæ*, having distinctive names drawn from their use, as *cella vinaria*, *coquinaria*, *penuaria* &c. Besides these, there were attached to the larger houses various other appendages, colonnades, baths, gardens, and the like.

2. The gate or door (*janua*) was sometimes made of iron or brass, often highly ornamented, and usually raised above the ground, so that steps were necessary to ascend to it. On festival occasions it was hung with green branches and garlands. It turned on hinges (*cardines*) and was secured by bars (*obices*, *claustra*), locks (*seræ*) and keys (*claves*). Knockers (*marculi*, *mallei*) or bells (*tintinnabula*) were attached to it.—In the *atrium* was anciently the kitchen (*culina*). Here also the mistress of the house and servants carried on the spinning and weaving. In this was the family hearth (*focus*), near the door, with a constant fire of coals and the *lares* (cf. P. III. § 111) around it. The Roman houses, as well as the Greek, seem to have had no chimneys, but merely an opening in the roof to let off the smoke; hence the epithet *fumosæ* applied to the images in the *atrium*; to avoid smoke as much as possible, the wood was carefully dried and anointed with lees of oil. Portable hearths or furnaces were used for warming the different apartments. In later periods, houses were warmed by a furnace below with pipes passing from it to the rooms.

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(*Beckmann's* Hist. of Inventions.)—The *atrium* was some times divided, in later times, into different parts separated by curtains.—In the open court, or *impluvium*, was often, if not usually, a fountain. The apartments around it, excepting the dining room, were usually small and ill constructed, and properly called *cells*. Those designed for sleeping were termed *cubicula*. The *solarium* was a room on the portico for taking the sun.—The covering or roof was protected by large tiles (*tegulæ*), and was generally of an angular form; the highest part was called *fastigium*, a term also used to designate the whole roof.—The ceilings of some of the apartments were adorned with frettings (*laquearia*), and otherwise, and the walls with paintings in stucco (cf. P. I. § 239). The ornaments were frequently of a character exceedingly unfavorable to purity.—Under the better class of houses were very capacious cellars (*cellarii*), which were specially prepared for storing various sorts of wines.—Staircases do not appear to have been considered of much consequence; they are found in the buildings of Pompeii. Cf. *J. Minutolus* de Roman. domibus in *Sallengre*, cited § 197.—*Fr. M. Grapaldi* de partibus Ædium liber. Parm. 1506. 4.

3. The villas, or country seats, of the Romans were much more splendid usually than the houses within the city. A complete establishment of this kind included several parts. 1. *The villa urbana* was the chief edifice, with its courts, baths, porticos and terraces, for the residence of the lord. 2. The *villa rustica* was the name applied to the buildings to accommodate the steward (*villicus*); the numerous slaves belonging to the establishment, and the various kinds of live stock; e. g. *gallinarium*, for hens; *aviarium*, for bees; *suile*, for swine &c. 3. The *villa fructuaria* was another part, including the structures designed for storing the various products of the farm; as wine, corn, oil, and fruits, often comprehended under *villa rustica*. 4. The *hortus* was the garden, upon which in later times great care was bestowed; being planted with trees, shrubs and flowers, which were often trained into fantastic shapes by slaves called *topiarii;* watered sometimes by means of pipes and aqueducts, adorned with walks and statues. 5. There was sometimes a sort of *park*, of many acres, chiefly designed for deer or other wild beasts, *theriotrophium*, in which was the fish-pond (*piscina*) and the oyster-bed (*vivarium*).—Many of these villas, owned by distinguished Romans, are alluded to in the classics. Cicero had a beautiful one at Tusculum, besides several in other places farther from the city. (Cf. *Middleton's* Life of Cicero, sect. xii.) Hortensius possessed sumptuous villas at Tusculum, Bauli and Laurentum; the *Piscina Mirabilis*, a subterraneous edifice, vaulted and divided by four rows of arcades, under the promontory of Bauli, is supposed by some to have been the fish-pond of this distinguished orator. (*Dunlop*, Hist. Rom. Lit. ii. 124.) In his Tusculan villa he had a single painting, the *Argonauts*, by *Cydias*, a Grecian artist, for which he paid, according to Pliny (Nat. Hist. xxxv. 12) 144,000 sesterces, i. e. above $5,000. Horace is supposed to have owned a villa at Tibur, not so splendid, yet affording a retreat delightful to the poet. (*Anthon's* Remarks in his ed. of Horace.) Pliny has given a description of one belonging to himself at Laurentum, of great extent and grandeur. (*Stuart's* Dictionary of Architecture.) But the villa of the emperor *Adrian*, near Tivoli, was probably the most magnificent ever erected; its buildings and plantations covered an area, it is said, of at least six miles in circumference; its ruins have survived to modern time, and have furnished many of the finest remains of ancient art. (Cf. P. I. § 173. —*Stuart's* Dict.) The excavations at Pompeii have brought to light a specimen of a villa just without the walls of the place, supposed to have belonged to one Diomedes. (See a lively description of it, in *Johnson's* Philos. of Trav. —cited P. I. § 190. p. 235.) Cf. *Rob. Castell*, The Villas of the Ancients illustrated. Lond. 1728. fol.—*Sulzer's* Theorie, i. 305.

§ 327. The manner of life among the Romans underwent many changes, in the course of their history. In the early periods these were favorable to their morals, but in later times highly injurious. Their constant prosperity exerted its influence on their feelings, and these affected their private life and manners, their pursuits, social char-

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acter, and amusements. At first, and even down to the first Punic war, their domestic manners were characterised by simplicity in thought and action, and united with this there was moderation in the gratification of the senses, which they but seldom and sparingly indulged. From their primitive rudeness, they gradually advanced in refinement and urbanity, and ere long passed into an opposite extreme. The more they became acquainted with the conveniences and pleasures of the people they conquered, especially the Greeks and Asiatics, and the more their riches and abundance increased in consequence of these conquests, the more prevalent became pride and luxury in private life. In place of their former heroic virtues, their bravery and self-denial, now appeared effeminacy, vanity and idleness. Magnificence in buildings, luxurious indulgence in food and liquors, fondness for dress and entertainments followed of course.

§ 328. It is not easy to decide, what was certainly a uniform course of daily avocations, among a people presenting a great variety in pursuits, conduct and manner of life. There was, however, a sort of regular routine in the succession of daily employments among the Romans, particularly with the more respectable and orderly citizens. The morning hours were appropriated to religious worship in the temples, or their own houses. In the morning, also, persons of the lower class were accustomed to call upon their superiors with salutations, especially clients upon their patrons. About the third hour (§ 228) the business of the courts, comitia, and other assemblies was commenced. Between this hour and noon were the promenades for pleasure or conversation in the porticos, the forum, and other public places. About the sixth hour or mid-day, they had a slight repast, after which it was customary to take a little rest or sleep. The afternoon was spent mostly in amusements and recreation, in visiting, bathing, and attending public spectacles. About the ninth or tenth hour was the usual time for the evening meal.

The following caustic remarks are from the work of *Johnson*, before named § 326.—'The private houses in Pompeii, and the house of Diomede, par excellence, show us at once how the people lived. Each family met, when they did meet, in the open court of the house—while the masters assembled, and might be said to live, in the public porticos and public hotels of the city! Such *was* the state of society among the ancients; and if we examine the cafes and other public places of resort, some of them not the most moral or edifying, in Italy and France, at the present day, we shall find that the state of society in this respect, has not essentially changed. How the women and children contrived to pass their time at home, while the husbands and fathers were lounging in the porticos, the forums, the temples, and hotels, it is not easy to say; but if we may judge by the figures and devices on their work-boxes, vases, flower-pots, lamps, amulets, and walls, we may safely conclude that, in their narrow and darksome cells, the pruriency (I dare not use the proper term) of their minds was at least

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commensurate with the inactivity of their bodies and the enervating influence of the climate.'

§ 329. The dinner of the Romans, or mid-day meal (*prandium*) was very frugal; indeed it was not customary to prepare a table for it, and in the better times of the republic, those who took a formal meal at noon, were regarded as effeminate. The fifth hour, from 11 o'clock to 12 in modern reckoning, was the time assigned for it.

The principal meal was held at evening (*cœna*), and for this particularly, the guest-chambers or eating-halls (*triclinia*) were constructed, which in the palaces and manors of the rich were very splendid. These apartments were also called, from the use made of them, *cœnationes*, and among the lower classes *cœnacula*.

1.[u] The table, being either quadrangular or rounded, had on three sides couches, each with three pillows, on which to support the arm in reclining. Nine persons were therefore accommodated at a table. The right of the middle couch or sofa was called *locus consularis*. Often, seven places only were prepared, the whole of the middle couch being appropriated to some stranger or guest, by way of especial honor. Women were not accustomed to recline at table, but to sit.

2. The couch on the right hand was called *summus lectus*, the one placed at the head of the table was called *medius lectus*, while the remaining couch on the left was termed *imus lectus*. The post of honor on each was the central place, those who occupied the middle of each of the three couches being styled respectively, *primus summi lecti*, *primus medii lecti*, and *primus imi lecti*. The most honorable of these three places, and consequently of the whole entertainment, usually was the *primus medii lecti*. The least honorable was at the end of the left couch farthest from that called *medius*. As the guests all reclined on the same the left arm, the bodies of those on the opposite couches were extended in opposite directions; on the right towards, on the left from, the middle couch.—The rounded table, or semicircular, was used under the emperors, accommodating usually seven persons, and called *Sigma*, from the form C, and also *Stibadium*. The tables (*mensæ*) were often highly ornamented. The *monopodium* was circular, with one foot, chiefly used by the sick; the *tripes* of the poorer people had three feet. The frames (*spondæ*) and their supports (*fulcra*) were of wood, ivory, or sometimes metal; on these was a sort of cushion which had in it stuffing (*tomentum*) of wool, feathers or the like; and this was sometimes covered with a cloth (*stragula*) often of rich embroidery and purple dye. Before eating, the guests always washed their hands and used towels (*mantilia*) for drying them. They were usually furnished each with a napkin (*mappa*) for wiping the hands while at the table. For bringing on and using the food (*cibum*) there were various articles of furniture, as dishes (*lances*, *patinæ*) and the like; but nothing like our *fork*, it is supposed; although the excavations at Pompeii have shown, that the Romans were acquainted with many things, which have been considered as modern inventions.

u. 'The surprise which is excited by a survey of the various implements of domestic economy and luxury, employed by the ancients, as disinterred from the tomb of Pompeii, where they slept since the beginning of the Christian era, and as compared with those now in use, must be natural, else it would not be so universal. This surprise is not solely occasioned by the almost miraculous preservation of these objects during so many centuries. We are astonished (though I know not why) that the bakers of Pompeii had ovens for their bread, and could stamp their names on the loaves—that the cooks had pots, stewpans, cullenders, moulds for Christmas-pies and twelfth-cakes—that the aldermen and gourmands stowed their wines at the greatest distance from the kitchen and hot-bath—that the cafes had stoves for supplying mulled wine to their guests—that the apothecary's shop abounded in all kinds of 'Doctor's stuff,' a box of pills remaining to this day gilt, for the squeamish palate of some Pompeian fine lady—that the surgeon's room displayed a terrific '*armamentum chirurgicum*' of torturing instruments; among others, 'Weiss's Dilator,' the boast of modern invention in the Strand—

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that the female toilets disclosed rouge, carmine, and other cosmetics, with the hare's-foot to lay them gracefully on the pallid cheek—that the masters and mistresses had little bells to summon the *slaves* (for servants there were none) and that the asses, mules, and oxen had the same noisy instruments, to warn carts and wheelbarrows from entering the streets, where two vehicles could not pass at the same time—that play-bills, quack advertisements, notices of sights, shows, &c. were pasted up at the corners of the streets, in monstrous bad Latin—that opera-tickets were carved in ivory, though at a lower price than 8s. 6d.—that dice were ingeniously *loaded* to cheat the unwary Calabrian, who came within the vortex of the Pompeian gaming-table—that horses had bits in their mouths, *stirrups* at their sides, and *cruppers* on their rumps, though the two latter are omitted in statues, for the benefit of antiquarian disquisitions—that windows were glazed when light was preferred to air, which was rarely the case—that the Pompeians, like the Irish, had their wakes, their howlings, and their whiskey drinkings at funerals—that the public-houses had checquers painted on their walls, as at present—that the chemist's shop had for its sign a serpent devouring a pine-apple, symbolical of prudence defeating death—that the Pompeian ladies employed male accoucheurs, who had all the implements of their art nearly similar to those of the modern men-midwives—that the houses were numbered, and the names of the occupants painted on the walls—that, in the public tribunals, the magistrates protested to Heaven that they would decide *conscientiously*, while the witnesses swore most solemnly that they would speak nothing but *truth*—that the men occupied all the good seats in the theatre, leaving the gallery for the women, where officers were appointed to preserve order—that, in short, men and women had their passions and their propensities—their cares and their enjoyments, long before Vesuvius burst into flame! ' (*Johnson*, before cited.)

§ 330. At the suppers of the rich, there were commonly three courses. The first was termed *gustus* or *gustatio*, designed to sharpen rather than to satisfy appetite; it consisted of eggs, salad, radishes and the like. With this they drank usually, not wine, but mead, or a mixture of honey. The second course formed the essential part of the meal, and the principal dish was called *caput cœnæ*. The dishes were brought on by slaves in baskets or vases fitted for the purpose (*repositoria*). The third course was the dessert (*bellaria*), and consisted of choice fruits, pastry and confectionary. A great number of servants were employed about the evening meal in one way and another; some of them have already been named (§ 322), e. g. the structor, who arranged the tables, the carptor, who divided the food, &c. In the times of Roman luxury there was much demand for skilful cooks (*coqui*, *archimagiri*).

§ 331. In social banquets, held at evening, it was customary to choose a master of the feast, *rex* or *magister convivii*, or *arbiter bibendi*; he seems to have been chosen by a throw of dice (*Hor.* Od. ii. 7, 25). To his direction every thing connected with the banquet was submitted, particularly all that related to drinking, and the social intercourse for the time. After the completion of the meal, the drinking was continued late in the night It was customary to drink healths, the memory of the gods and heroes being usually honored in the first place.—Not only after the meal, but also during it, between the different courses and dishes, social games or plays were practiced, especially playing with *dice*.

[u]. There were two kinds of dice, *tali* and *tesseræ*. The former were oblong, with two sides or ends rounded, having therefore four sides, on which they might fall, and which were numbered successively one (*unio*), six (*senio*), three (*ternio*),

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and four (*quaternio*). Four *tali* were used in playing; the most fortunate throw, called *Jactus Venereus* or *Venus*, was when a different number was uppermost on each of the four, and the worst throw, called *Canis*, was when the same number was uppermost on all. The *tesseræ* had six sides, numbered like modern dice. Three only were used in playing; and the best throw was three sixes, and the poorest three aces or ones. The vessel, from which the dice were thrown, was called *fritillus* or *turricula*, a box in the form of a tower; the board or table, on which they were received, was termed *forus*, *alveus*, *tabula lusoria*.—Another game not so often played was called *Duodena scripta*, and was a kind of tric-trac or *backgammon*. It was played with fifteen counters or stones (*calculi*) of different colors, upon a table marked with twelve lines.—In the general corruption of Roman manners the love of playing at games was carried to the highest extreme.

2. As wine was the beverage chiefly used by the Romans, especially at their social evening banquets and games, we will introduce here some remarks on the subject. Scarcely anything else seems to have been so important to the rich Roman in all his arrangements for domestic comfort as to be well furnished with choice and approved wines.—1. Hence there was great attention to the *cultivation of the vine*; even to the neglect of other branches of agriculture. The soil of Campania was considered as perhaps the most desirable in Italy for vineyards. Many varieties of grape were cultivated; about *fifty* sorts are mentioned by Columella and Pliny; no expense was spared to obtain the best kinds for the vineyards. It was common to rear the vines by attaching them to certain trees (*arbusta*), particularly the elm and poplar; and the vines and trees were said thus to be married; the vines were allowed usually to reach the height of 30 or 40 feet, sometimes a still greater, in the richer soils; in soils less favorable, the usual height was only from 8 to 12 feet.—2. The *vintage* or gathering of the grapes was about the last of September, or in October. They were picked in osier baskets (*fiscinæ*, *corbes*) and carried directly to the room for pressing (*torcularium*), where they were first trodden (*calcabantur*), and then subjected to the press; sometimes in order to obtain a richer wine, the grape was exposed to the sun a few days after gathering. The common wine-press (*torcular*) seems to have been simply an upright frame, in which was fixed a beam (*prelum*) loaded with weights, and having ropes attached so as to work it more easily. The juice (*mustum*) passed through a sort of strainer (*colum*) into a vat (*lacus*), in which it remained in order to undergo fermentation about 9 days, or was put into large vessels (*dolia*) for the same purpose. The juice, which ran from the grapes without pressing (*mustum lixivium*), was usually preserved separately, and often with much pains to avoid its fermentation; one mode of doing which was to secure it in a close vessel and sink it in a pond for the space of a month or more. Sometimes the juice obtained by pressing was boiled down, instead of being allowed to ferment, in a place fitted up for this process and called *defrutarium*; the must thus inspissated and reduced to one half its original quantity was termed *defrutum*; the *carenum* was such as had been reduced only to two thirds; *sapa* was the name when reduced to one third.—3. Various means were employed for clarifying the fermented must; eggs particularly were used for the purpose. Various methods were devised also for modifying or preserving the flavor both of the fermented and the inspissated juice; aromatic herbs and drugs of different kinds were introduced to effect the object.—In order to hasten the maturity of wines, to ripen and mellow them, they were often subjected to the action of artificial heat and smoke by placing the vessels containing them in the flues of the furnaces, or some room prepared for the purpose (*fumarium*), where the smoke for a time passed around them. These forced wines are said to have been in great request at Rome. It is probable that the process tended to give the wines a thicker consistency; it is stated that they sometimes became consolidated to such a degree, that it was necessary to dissolve them in hot water.—4. The vessel most commonly used by the Romans, for keeping their wine, was the *amphora*, called also *quadrantal*; the terms *testa*, *cadus*, and *diota* are applied to the same or a similar vessel. It was made of a sort of clay baked, and held about 6 gallons; generally of an elegant form, having a narrow neck with two handles, and tapering towards the bottom, so that they might easily be fixed in the ground or sand of the wine cellar, and kept in an upright position. The *amphora* was commonly lined with some preparation of pitch or wax and aromatic substances, and was covered also with a coating made of pitch and the ashes of the vine. When the wine had been in the vessel a suitable time, the cover or stopper was confined

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and made perfectly close by a coating of the same kind or of plaster. Skins (*utres*), which were originally the only kind of vessel used for the purpose, seem also to have remained until later times. For the richer sorts of wine, *glass* vessels appear also to have been employed; but probably of a much smaller size than the earthen *amphora* (*Martial*, Ep. xi. 40). For carrying wine from place to place, very large vessels made of leather or hide, supported and guarded by a frame and hoops, seem to have been used. A painting found in a wine-shop at Pompeii exhibits a vessel of this kind occupying the whole of a waggon or car with four wheels and drawn by two horses (*Pompeii*, p. 132).—5. The better kinds of wine were usually valued more highly in proportion to their age. None of the more generous wines were reckoned fit for drinking before the fifth year, and the majority of them were kept for a much longer period. The most pleasant and grateful for drinking, however, was that of a middle age; although the older might command a higher price. The opulent Roman, as has been mentioned, attached vast importance to his wine establishment. Hence to the house and villa of every such person was attached the *wine cellar* (*cella vinaria*). This was commonly in part, if not wholly, under ground, and was frequently very spacious. Here the wine was kept, usually, in *amphoræ*, which were ranged along the walls, sunk to a greater or less depth in the sand; each one having a mark (*nota*) indicating the name of the Consul in office when the wine was made; hence the phrase *interior nota*, signifying the oldest and choicest; because such, being placed first in the cellar, would naturally be at the remote end of the cellar, or because, on account of these qualities, it was lodged in an inner cell or apartment. The cellar of Diomede's villa (§ 326. 3) is very large, extending round and under the whole garden, and lighted and ventilated by port-holes from above; 'some of the amphoræ still stand as they were packed and labelled 17 centuries ago.' Among the amphoræ found, some not many years since, at Leptis (Cf. *Beechy's* Travels), was one with the following inscription in vermillion, L. CASSIO C. MARIO cos. (forming three lines on the vessel).—6. Of the Italian wines, the most celebrated was the *Falernian* or *Massic* (*Vinum Falernum*, *Massicum*), which seem to have been the product of the same region, in the vicinity of Sinuessa. Others in much repute were the vinum *Cæcubum*, *Setinum*, *Surrentinum*, *Calenum*; of a third rank were the *Albanum* and *Sabinum*; the *Sicilian* wines were rated generally after these. Of foreign wines, the Romans seem to have placed the *Lesbian*, *Chian* and *Thasian* among the first; cf. § 161. Different kinds of wine were used at the same banquet; and sometimes the guests were treated with different sorts according to their rank.—7. From the fact that the wines were so often inspissated, it was common to dilute them for actual use, among the Romans as well as among the Greeks; for this purpose *warm* or *hot* water seems to have been frequently used. The mixture was made in a large vase called *Crater*. From this it was poured into cups (*pocula*), of which there were almost countless varieties, as *calices*, *phialae*, *scyphi*, *cymbia*, *batiolae*, &c.; made sometimes of wood, as *fagina* pocula, or of earth *fictilia*; glass, *vitrea*; amber, *succina*; also of brass, silver or gold, with various ornaments (*toreumata*, *vasa sculpta*); of gems or precious stones, and the substance called *murrha* (P. I. § 195). The specimens of these articles still remaining show great skill in workmanship.—See *Henderson's* History of Ancient and Modern Wines, cited § 161.

§ 332. The fashion of dress among the Romans underwent changes in different periods, but less in respect to form than the quality and expensiveness of the materials, and the ornaments. The most general and peculiar garment of the Romans was the *toga*, a national characteristic, whence the Romans were termed *Gens togata* and *Togati*, while the Greeks were termed *Palliati*. It was a *loose robe* or sort of cloak, extending from the neck to the feet, close below up to the breast, but open above the breast, and without sleeves. It was therefore not put on, properly speaking, but thrown over the body. It was commonly of wool, and white in color; black, *toga pulla*, being used only on funeral occasions. The toga worn in the house was less loose and

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ample (*toga restricta*); that used ingoing out, commonly larger and flowing with many folds (*fusa*). Some of the priests and magistrates wore it bordered with purple (*toga prætexta*); this was also worn by freeborn youth, who, at the age of seventeen, exchanged it for the *toga virilis* or *pura*, which was assumed in a very formal manner before the Prætor, in the Forum.

A statue of one Marcus Tullius, by some supposed to be a descendant of the great Cicero, was found at Pompeii; 'he is represented clothed in the *toga prætexta*, the robe of office of the Roman magistrates; and, which adds value and singularity to the statue, this robe is entirely painted with a deep purple violet color. This seems to give reason for believing, that the prætexta, instead of being a garment with only a purple hem, as it is usually explained, was entirely dyed with this precious color; at least in the later times of the republic. The price of this purple was enormous; the violet, though the less costly sort, is said by Pliny to have been worth 100 denarii (about L3 4s.7d.) the pound; the red is valued by the same authority at 1000 denarii. It was obtained from the *murex*, a shell fish found in various parts of the Mediterranean.' *Pompeii* p. 205.

§ 333. The garment, which the Romans wore under the robe, was the tunic (*tunica*). It was worn close to the body, without sleeves and extending almost to the knees. It was entirely open, and fastened by means of a girdle above the hips. It was commonly, like the toga, white. Senators and their sons wore a tunic bordered in front on the right side with a stripe of purple, called *clavus*; knights (*equites*) had two such stripes, but narrower; whence the tunic of the senators was called *laticlavia*, that of the knights *angusticlavia*. In later times the tunic was worn with sleeves. With slaves, and the poorer class of citizens generally, this was the only clothing, except the linen under garment or shirt (*indusium*, *subucula*) which had small sleeves. The higher classes never appeared abroad without the addition of the *toga*. In winter the latter often wore another garment under it, called *tunica interior* or *interula*.

§ 334[f]. The women used the *tunic*, with girdles as well as the men; only that of the women reached down to the feet. They wore also an over-garment extending to the feet, called *stola*, having a broad border or fringe (*limbus*) called *instita*. Some consider the *palla* to be a robe worn over the stola, others think them both the same garment. The women sometimes wore a fine robe of a circular form called *cyclas*. The mourning robe of women was called *ricinium* or *rica*, covering the head and shoulders. The *amiculum* was a short mantle, or veil, worn by the women.

'A female statue, the size of life, was found within the cella of the temple of Fortune at Pompeii, clothed in a tunic falling to her feet and above it a *toga*. The border of the former is gilt; the latter is edged with a red purple bandeau, an inch and a quarter wide; the right arm is pressed upon the bosom with the hand elevated to the chin, while the left hand holds up the toga.'

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§ 335. There were other kinds of outer garments more or less in use. The *læna* was a thick woollen over-coat, used in journeying; this name was also given to the purple robe of the *Flamines* (§ 214), which was fastened about the neck with a buckle or clasp. The *paludamentum*, or *chlamys*, was a long Grecian cloak of scarlet color bordered with purple, used specially by generals and high military officers. The *sagum* was a soldier's cloak of red color, covering only the back and shoulders, fastened by a clasp. The *lacerna* was akin d of rain-cloak, very broad and usually with a hood or covering for the head (*cucullus*, *capitium*). The *pœnula* was a robe similar to the toga, and more frequently used under the emperors.

The materials, of which the Roman garments were made, were chiefly linen and woollen. Silk was unknown to them until the close of the republic. The Romans seem to have remained ignorant, how silk was produced, for a long time after the article was introduced among them by importation from the country of the *Seres*. Nor did they at first use it without intermixing linen or woollen in texture with it; for which purpose, even the silk stuffs, which were brought from the east in a woven state, were unraveled; cloth of this mixed texture is said to have been first fabricated in the island of *Cos*. The *Coan* vestments (*vestes Coæ*) appear to have been of a very loose texture, almost like muslin or gauze; hence called *venus textilis*, woven wind. The *Seric* vestments (*Vestes Sericæ*) are supposed to mean such as consisted of pure silk. The term *bombycina* was sometimes applied to both, although it seems to have been considered as more appropriate for the *Coan* article; as that was at length known to come from a worm (βόμβυξ, *bombyx*), while the *Seric* was still imagined to be gathered from the leaves of trees (*Virgil* Georg. ii. 121). Silk was considered as proper chiefly for the garments of females. The emperor Heliogabalus is severely condemned, as being the first, who wore a robe of pure silk.—Cf. Article *Seres* in Anthon's Lempriere.—On the Roman costume, see *Maillot and Martin*, cited § 197.

§ 336. The Romans usually went with the head uncovered, or drew over it a part of the toga; except at sacred rites and festivals, on journeys and in war. At the festival of the Saturnalia, particularly, they wore a sort of bonnet or woollen cap (*pileus*), which, however, was allowed only to the free by birth or manumission, but forbidden to slaves. The *petasus* was a sort of broad brimmed hat, used in journeying.

There were various coverings for the feet. The *calcei* were somewhat like our shoes, and covered the whole foot, and often with their lacings (*corrigia*, *ligula*) covered the ancles and the lower part of the leg. Shoes of strong untanned leather were termed *perones*. The *caligæ* were a kind of half-boot, worn by soldiers. The *soleæ* and *crepidæ* were sandals, covering only the bottom of the feet, and were fastened by leather thongs and bands (*vincula*) passing above.

The shoe of senators came up to the middle of the leg, and had on the top of the foot a golden or silver crescent, or letter C (hence *lunata pellis*, *patricia luna*). The shoes of the men were usually black; those of women commonly white, sometimes of a red, yellow, or other color. The *mullei* were of a reddish dye; worn first by the kings, afterwards by those, who had borne any curule office. Sometimes the Romans used socks made of wool or goat's hair,

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udones. The thighs and legs were sometimes bound around with a sort of scarfs (*fasciæ*), which were all in the Roman dress that corresponded to modern pantaloons or breeches (*femoralia*) and stockings (*tibialia*).—The shoes of comedians were termed *socci*; those of tragedians *cothurni* (cf. § 89, 169).

§ 337. The hair, both of the head and beard, was allowed by the more ancient Romans to grow freely, and was but seldom cut. In the fifth century after the building of the city, it first became a common custom to cut the hair more frequently, and also to frizzle and anoint it. Young persons were accustomed to draw the hair backwards and bind it together in a knot, for a sort of ornament.

1.[u] When the *toga virilis* was assumed, the hair of the youth was shorn and a part of it cast into the fire in honor of Apollo, and a part of it into the water in honor of Neptune. It was also customary, on the first shaving of the beard, to consecrate it to some deity. Under the emperors false hair began to be used, in a contrivance like a peruke or periwig (*capillamentum, galericulum*).

2. Among the ornaments of the youth was the *bulla*, a sort of ball, which hung from the neck on the breast. The boys, who were sons of citizens of the higher ranks, wore one of gold (*bulla aurea*); it was usually a hollow sphere; but other forms, and particularly the image of a heart, were introduced. The sons of freed men and poorer citizens used only a leathern ball (*bulla scortea*). This ornament was laid aside when the *toga virilis* was assumed (§ 332), on which occasion the *bulla* was consecrated to the *lares* or other divinities.

§ 338. Still greater care was bestowed by the women upon the dress of their hair, which they frizzled, plaited in locks and curls, and adorned with golden chains, with pearls, rings, and ribands. The most modest fashion was the use of a broad riband or fillet (*vitta*), by which they gathered and bound the hair in a bunch or knot. Besides the ointments, by which they made their hair more glossy, it became fashionable in later times to color it, and even to scatter gold dust upon it.

The Roman women often used paint (*fucus*) to improve the color of the face as well as the hair; both white (*cerussa* or *creta*) and red (*minium*). Various cosmetics and washes (*medicamina, smegmata*) were likewise used for a similar purpose. Effeminate men did the same.—Among the personal ornaments of the Roman ladies were ear-rings, necklaces and finger-rings. The ear-rings (*inaures*) were of gold, pearls and gems, sometimes of immense value. Necklaces (*monilia*) were often of gold set with gems. The men also used an ornament for the neck, which was a sort of twisted chain (*torques*), or a circular plate (*circulus auri*). Finger-rings (*annuli*) were of various forms and devices, commonly set with engraved gems (cf. P. I. §§ 205, 206), and used not merely for ornament, but for sealing papers, caskets, and even large packages or vessels; hence perhaps they obtained the name of *symbola*. The ring was a very common ornament among the men; originally only senators and equites (§ 255) were allowed to wear gold rings; plebeians could wear only iron rings except by special allowance; those, who triumphed, also wore an iron ring (*ferreus sine gemma*). Specimens of most of these ornaments have been found at Pompeii. A gold ring, with an engraved gem set in it, was found near a temple, in a box along with 41 silver coins and above 1,000 of brass. In several of the houses were found skeletons with rings, bracelets (*armillæ*), necklaces and other ornaments. Of these specimens we only mention further an ear-ring of gold, which had two pearl pendants, and a breast pin, to which was attached a Bacchanalian figure, with a *patera* in one hand and a glass in the other, having bat's wings joined to his

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shoulders and two belts of grapes passing across his body. (*Boyd's* Adam).—See *R. A. Böttiger's* Sabina, oder Morgenscenen im Putzzimmer einer reichen Römerinn. Leipz. 1806. 2 Th. 8.

§ 339. It remains yet to mention some of the more remarkable features in the *funeral customs* of the Romans. The dying received from their relatives and friends present the last tokens of love by embraces and kisses. As soon as they were dead, the nearest relatives closed their eyes and mouth, and drew the rings from their fingers. The corpse was then washed in hot water, and anointed by the slaves (*pollinctores*) of the person taking charge of funerals (*libitinarius*). It was then covered with clothing suitable to the rank of the deceased, which, like that of the mourners sometimes, was white. Such as had been distinguished by a victory were adorned with a crown of palm-leaf. The corpse was then brought into the *vestibulum* of the house, placed on a bier, and there left for some days. This exposure was termed *collocatio*, and the couch or bier, *lectus feralis*. During the time of this exposure, there were frequent and loud outcries (*conclamatio*) accompanied by the strongest expressions of grief and sorrow. A branch of cypress or pine was usually fixed before the door of the house.—Children and youth of both sexes were interred by night, with lighted torches, without attendants; but adults on the other hand by day, and with more or less ceremony according to their rank.

§ 340. Among the Romans, both interring and burning were practiced from the earliest times. The ceremonies connected with the funeral (*elatio, exsequiæ*) were the following, chiefly. The funeral of a distinguished person was previously announced in the city by a herald, and therefore called *funus indictivum*, and, if the expenses were defrayed by the city, *funus publicum*. In the procession, the musicians and women hired as mourners (*præficæ*) proceeded first, uttering lamentations and singing the funeral songs (*nænia*); then came those, who bore the images of the ancestors, next the relatives, all in black, with other indications of grief; then followed players, mimics, and dancers (*ludii, histriones*), one of them (*archimimus*) imitating the words and actions of the deceased, and others quoting pertinent passages from dramatic writings; after them followed the corpse, borne by the freed men of the deceased, often, in case of high rank, by senators and the most distinguished citizens, in a couch (*lectica*) upon their shoulders; and lastly a train, frequently very numerous of both sexes.

1.[a] In the case of the poorer and lower classes, the corpse was borne on a small bier (*sandapila*), by ordinary coffin-bearers (*vespillones, sandapilarii*).—The procession, when formally conducted, passed through the *forum*, where, if

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the deceased had been a person of distinction, the body was laid before the place of harangue (*rostra*), and an eulogy (*laudatio*) was delivered by some relative or friend, or a magistrate, sometimes by appointment of the senate.

2. The images of ancestors, which were used at the funeral, were the busts, which the higher class of Romans kept in their halls (P. I. § 164). In *Anthon's* Horace, in a note on Sat. vi. 17, is the following remark; 'One particular relative to the mode, in which these images were exhibited, deserves attention. They were not *carried* before the deceased at funerals, as Dr. *Adam* (Rom. Ant) states, but actors were employed to personate the individual ancestors, and these busts or images formed a part of the disguise.' On this topic consult Polybius vi. 51, 52.

Women were sometimes honored with the funeral eulogy as well as men. For example, *Junia*, the sister of Brutus and widow of Cassius, received the honor of a public funeral and a panegyric spoken from the *rostrum*. The images of not less than twenty illustrious families were seen in the procession; *viginti clarissimarum familiarum imagines a n t e l a t æ sunt.* (*Tac.* Ann. iii. 76.)

3. 'As to the mourning habits, it has been already observed that the senators sometimes on the occasions went attired like knights, the magistrates like senators, &c. and that the common wear for mourners was black. But we may further remark, that though this was the ordinary color to express their grief, used alike by both sexes; yet after the establishment of the empire when abundance of party colors came in fashion, the old primitive white grew so much into contempt, that at last it became proper to the women for their mourning clothes. —The matter of fact is evident from the authority of Plutarch; who states this as the subject of one of his problems [cf. P. II. § 248. 1], and gives several reasons for the practice.' *Kennett.*

§ 341. The place of burning, as also of interring, was without the city. In case of the former, the procession finds the funeral pile (*rogus, pyra*) already prepared, its height being in proportion to the rank and wealth of the deceased. Upon this they lay the corpse, having sprinkled it over with spices or anointed it with oil; it is then kindled with a torch by the nearest relatives, who do it with averted face (*aversi*). Weapons, garments, and other articles possessed by the deceased, were thrown upon the pile; also various things, which were presented as offerings to the dead (*munera, dona*). When the whole was consumed, the embers were quenched with wine, then followed the collecting of the bones (*ossilegium*); these were placed in an urn (*feralis urna*) of clay, stone, or metals, along with some of the ashes, also spices and perfumes and sometimes a small viol of tears; and the urn was solemnly deposited in the earth (*tumulus*) or tomb (*sepulchrum, conditorium, cinerarium*).

1.[u] Corpses which were not to be burned, but merely interred, which was altogether the most common practice among the Romans, were placed in a marble coffin, called *arca* or *sarcophagus*.—The erection of monuments to the dead (*monumenta*) was a very common, almost universal practice. They were not always raised over the spot of burial.

2. There were public and private places of burial. The public were commonly in the Campus Martius or Campus Esquilinus, for great men, on whom the honor of such a burial place was conferred by vote of the senate. Those for the poor were without the Esquiline gate, and called *puticulæ*. The private burial places were usually in gardens or fields near the high-ways.

A family tomb was excavated at Pompeii, which may be considered a fair representation of such structures among the Romans generally. 'It consists of a square building, containing a small chamber,

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by the side of which is a door giving admission to a small court surrounded by a high wall. The entrance to the chamber is at the back. From the level of the outer wall there rise two steps, supporting a marble cippus richly ornamented. Its front is occupied by a basrelief and inscription.—A sort of solid bench for the reception of arms runs round the funeral chamber, and several niches for the same purpose are hollowed in the wall, called *columbaria* from their resemblance to the holes of a pigeon house. Some lamps were found here, and *many urns*, three of glass, the rest of common earth. The glass urns were of large size, one of them 15 inches in height by 10 in diameter, and were protected by leaden cases. They contained burnt bones, and a liquid which has been analyzed and found to consist of mingled water, wine and oil.' This liquid, there can be little doubt, was the libation poured upon the ashes.

3. Common tombs are said to have been usually built under ground, called *hypogæa*. Such are those discovered at Volterra (Cf. P. I. § 173.)—Over the grave of one buried in the ground, it was customary to raise at last a mound of earth (*tumulus*). When a monumental structure was erected, it usually received an inscription (*titulus*, *epitaphium*), with the name of the deceased, and something of his life and character. Columns or pillars, particularly small *cippi*, for sepulchral inscriptions, appear to have been common among the Romans, as well as the Greeks (cf. § 187). Sometimes an inscription was put on the coffin, when the body was buried in the earth.—Monuments not on the spot of burial (*tumuli inanes* or *cenotaphia*) were erected among the Romans for the same reasons as among the Greeks.—Roman sepulchres have been found in England, containing urns with ashes, and sarcophagi with skeletons. (*Stuart's* Dict. of Architecture.)

§ 342. A period of mourning was also observed in memory of the deceased; its duration in each particular case was fixed by law; in the case of widows it continued for ten months. In the time of the emperors, a general mourning (*luctus publicus*) was appointed at their decease or that of their sons; a thing previously not practiced, except on occasions of great public calamity.—Immediately after the funeral obsequies, it was also customary to slay the victims offered in sacrifice to the departed (called *inferiæ*), and to connect therewith a solemn funeral repast.

1.[u] When the deceased was of distinguished character, this repast or entertainment was publicly given, and meat was sometimes distributed among the people (*visceratio*). These funeral sacrifices were annually repeated at the graves or spot of interment. On such occasions, public games (*ludi funebres*) were appointed, especially gladitorial sports.

2. Gladitorial shows probably had their origin, as has been observed (§ 235), in funeral celebrations. And, although they were exhibited on many other occasions, 'yet the primitive custom of presenting them at the funerals of great men, all along prevailed in the city and Roman provinces; nor was it confined only to persons of quality, but almost every rich man was honored with this solemnity after his death; and this they very commonly provided for in their wills, defining the number of gladiators, as their due by long custom. Suetonius to this purpose tells us of a funeral, in which the common people extorted money by force from the deceased person's heirs, to be expended on this account.' (*Kennett.*)—*J. Kirchmann*, De Funeribus Rom. Libri iv. 1672. 12.

3. A very vivid picture of the funeral sacrifices and games annually repeated at the graves of the deceased is given by *Virgil* in the 5th Book of the Æneid, where he describes the honors rendered by Æneas to the *manes* of his father Anchises. He mentions particularly a contest in rowing galleys, a foot-race, a boxing-match, a trial of skill in shooting arrows, and a mock equestrian battle (*pugnæ simulacra*). Cf. § 187.

§ 343. The greatest funeral solemnity among the Romans was the deification (*consecratio*) of the emperors, something like the apo-

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theosis of Grecian heroes. It took place in the Campus Martius, where the image of the person to be deified was placed upon a lofty funeral pile. From this pile, whenever it was set on fire, an eagle, previously bound alive upon it, flew aloft in the air; which, according to the ideas of the people, bore the soul to Olympus. The deified person then received the surname or appellation *Divus*. This solemnity was accompanied also with religious rites, public games and banquets. The custom did not wholly cease under the first Christian emperors.

This ceremony was wholly distinct from the funeral. The true body was burned and the ashes buried in the usual manner, and with a splendid show, before these rites performed with the image of wax. The whole ceremony is well described by *Herodian* (cf. P. II. § 253), in the fourth book of his history.

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PART V.

CLASSICAL

GEOGRAPHY AND CHRONOLOGY.

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PREFATORY NOTICE.

THE completeness of this MANUAL seemed to the translator to require some notice of ancient Geography and Chronology. But the proper limits of the work allowed only a brief view of the subjects. The following *Epitome of Classical Geography* is chiefly taken from an English treatise under this title, by *W. C. Taylor*; yet the arrangement and divisions are considerably changed and improved; and the topography of Rome, Athens, and Sparta, a very important part, is drawn from other sources.—In the *Introduction to Classical Chronology*, a prime object was to explain the division of time and the modes of reckoning adopted among the Greeks and Romans; but it was thought highly desirable to present here, in a condensed general view, all, that the student would need, preparatory to a full study of the Classical historians and of ancient history.

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EPITOME OF CLASSICAL GEOGRAPHY.

Introduction.

§ 1. The earlier Greeks must have been very ignorant of the neighboring countries, for the scenes of some of the wildest fictions of the Odyssey were within a few hours sail of Greece. The account of the Argonautic expedition furnishes a still stronger proof of this, for these adventurers are described as having departed by the Hellespont and Euxine sea, &c., and having returned through the straits of Hercules; whence it manifestly appears, that at that time the Greeks believed that there was a connexion between the Palus Mæotis (sea of Azof) and the Ocean.

§ 2. In later times, however, the commercial enterprize of the Athenians corrected these errors. Their ships sailed through the seas to the east of Europe and brought home such accurate information, that we find the description of these seas and the neighboring coasts nearly as perfect in ancient as in modern writers.—The expedition of Clearchus into Asia, and still more that of Alexander, gave the Greeks opportunities of becoming acquainted with the distant regions of the east, which they eagerly embraced.—The west of Europe was visited and described by the Phœnicians, who had penetrated even to the British Islands.

From these different descriptions several geographical treatises were compiled, all of which were in a great measure superseded by the work of Ptolemy, styled *Syntaxis*, or, as the Arabians called it, *Almagest* (P. II. § 218). This embraced all the astronomical and geographical knowledge of the ancients, and from it we are enabled to trace with precision the limits of the ancient world. (Cf. P. II. § 206 ss.)

§ 3. The northern parts of Europe and Asia were known by name; an imperfect sketch of India limits their progress eastwards; the dry and parched deserts of Africa, prevented their advance southwards; and the Atlantic ocean limited the known world to the west. It must not be supposed that all the countries within these limits were perfectly known; we find, that even within these narrow boundaries, there were several nations, of whom the ancient geographers knew nothing but the name.

Let us attempt to trace a line, which would form a boundary including the whole of the earth, that was known in the time of Ptolemy. We will begin at *Ferro*, one of the *Insulæ Fortunatæ* (Canary Islands), which, because it was the most westerly land known, was taken by Ptolemy for his fixed meridian. Our line extending hence northerly would include the British Isles, and the Shetland Isles; the latter are probably designated by the *Thule* of the ancients, according to d'Anville, although some have supposed it was applied to Iceland. From the Shetland Isles the line would pass through Sweden and Norway probably; perhaps around the North cape, as it has been thought that this must be the *Rubeas Promontorium* of Ptolemy. The line would, in either case, be continued to the White Sea at the mouth of the river Dwina, which seems to be described by Ptolemy under the name *Carambucis*. Thence it would extend to the Ural Mountains, which were partially known by the name of *Hyperborei;* near which the poets located a people of the same name (*Virg.* Georg. i. 240) said to live in all possible felicity. From these mountains the line would pass along through Scythia to the northern part of the Belur Tag Mountains, the ancient *Imaus*. Crossing these, it enters the region of *Kashgar* (in Chinese Tartary), called by Ptolemy *Casia Regio;* a region of which, however, he evidently knew little. Our line would be continued thence to the place called by the ancients *Sera;* which is most probably the modern *Kan* or *Kan-tcheou*, near the north-west corner of China and the termination of the immense wall separating China and Tartary. From *Sera* or *Kan*, it must be carried over a region, probably wholly unknown to the ancients, to a place called *Thynæ* in the country of the *Sinæ;* this place was on the *Cotiaris*, a river uniting with the Semus, which is supposed to be modern Gamboge. The most eastern point on the coast, which we now approach with our line, the most easterly point, that is particularly mentioned, is thought to be *Point Condor*, the southern extremity of Cambodia; this was called *Promontorium Satyrorum*, and some small isles adjacent *Insulæ Satyrorum*, because monkies were found here, whose appearance resembled the fabled Satyrs.

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The general ignorance respecting this region is obvious from the fact, that is was imagined, that beyond the *Promontory of Satyrs* the coast turned first to the south and then completely to the west, and thus proceeded until it joined Africa. From the point or cape just named, the boundary we are tracing would run around the *Aurea Chersonesus*, or peninsula of Malaya or Malacca, take in the coast of Sumatra, anciently called *Jabadii Insula*, and pass to *Taprobana* or *Salica*, the modern Ceylon. Thence sweeping around the Maldives, called by Ptolemy *Insulæ ante Taprobanam*, and crossing the equator it would strike Africa at Cape Delgrado, supposed to correspond to the *Prasum Promontorium*, being about 10 degrees S. Latitude. The boundary would exclude Madagascar, as the ancient *Menuthias* designates not Madagascar as has been conjectured, but most probably the modern Zanzibar. It may be impossible to trace the line across Africa; of the interior of which the ancients knew more, than one would suppose judging from the ignorance of the moderns on the subject. The line would pass south of the Mountains of the Moon, *Lunæ Montes*, which are mentioned by Ptolemy, and also, in part, of the river Niger, which, as *D'Anville* remarks, was known even in the time of Herodotus. On the Atlantic coast the line would come out a little south of Sierra Leone at Cape St. Anna about 10 degrees N. Latitude; this point answering to the ancient *Noti Cornu*, Southern Horn, off against which lay the islands called *Insulæ Hesperidum*. From this cape our line passes up the shore of the Atlantic to the *Insulæ Fortunatæ*.

From this it is obvious, that the portion of the earth known to the ancients was small in proportion to the whole. It has been said with probable accuracy, that it was scarcely one third of the *land*, now known, which has been estimated as 42 or 44 millions of square miles; and of the 156 millions of square miles of *water*, covering the rest of the globe, they knew almost nothing.—For the principal helps in studying Classical Geography, consult the references given P. II. § 7. 7 (6); see also P. II. §§ 202 ss., 371 ss.

§ 4. The division of the earth into the large portions, Europe, Asia, and Africa, is of very ancient date; but though the names have been preserved, the boundaries in several particulars differed. Egypt was formerly reckoned among the Asiatic kingdoms; at present it is esteemed part of Africa: Sarmatia was esteemed part of Europe; a great part of it now forms one of the divisions of Asia.

§ 5. The division of the earth into zones has remained unaltered; but the ancients believed that the temperate alone were habitable, supposing that the extreme heat of the Torrid and extreme cold of the Frigid zones, were destructive of animal life.

Another division, introduced by Hipparchus, was that of climates. A climate is a space included between two parallels of latitude, so that the longest day of the inhabitants at one extremity exceeds that of the inhabitants at the other by half an hour. Of these, eight were known. The parallels pass successively through Meroe on the Nile, Siene, Alexandria in Egypt, Carthage, Alexandria in the Troas, the middle of the Euxine sea, Mount Caucasus, and the British Islands.

I. Of Europe.

§ 6. Europe though the smallest, is, and has been for many ages, the most important division of the earth. It has attained this rank from the superiority in arts and sciences, as well as in government and religion, that its inhabitants have ever possessed over degraded Asia and barbarous Africa.—It derives its name from Europa, the daughter of Agenor a Phœnician king, who being carried away by Jupiter, under the disguise of a bull, gave her name to this quarter of the globe.

§ 7. The boundaries of ancient and modern Europe were nearly similar, but we learn from Sallust that some geographers reckoned Africa a part of Europe. The northern ocean, called by the ancients the Icy, or Saturnian, bounds it on the north; the north-eastern part of Europe joins Asia, but no boundary line is traced by ancient writers; the remainder of its eastern boundaries are the Palus Mæotis, Cimmerian Bosphorus, Euxine sea, Thracian Bosphorus, Propontis, Hellespont, and Ægean sea; the Mediterranean sea is the southern and the Atlantic ocean the western boundary.

§ 8. The countries of the mainland of Europe may be arranged, for convenience in the present geographical sketch, in three divisions; the *northern*, *middle*, and *southern*. The islands may be considered in a separate division.

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—The north of Europe can scarcely be said to have been known to the ancients, until the unwearied ambition of the Romans stimulated them to seek for new conquests in lands previously unnoticed. From these countries, in after times, came the barbarian hordes who overran Europe, and punished severely the excesses of Roman ambition.—The southern division contains the countries, which, in ancient times, were the most distinguished in Europe for their civilization and refinement.

The Northern countries, with their ancient and modern names, were the following; Scandinavia, *Norway* and *Sweden*; Chersonesus Cimbrica, *Jutland* or *Denmark*; Sarmatia, *Russia*; Germania, *Germany*;—The Middle countries were the following: Gallia, *France* and *Switzerland*; Vindelicia, *Suabia*; Rhætia, country of *the Grisons*; Noricum, *Austria*; Pannonia, *Hungary*; Illyricum, *Croatia* and *Dalmatia*; Mœsia, *Bosnia*, *Servia* and *Bulgaria*; Dacia, *Transylvania* and *Walachia*.—In the Southern division we include Hispania, *Spain* and *Portugal*; Italia, *Italy*; Thracia, Macedonia and Græcia, all lately comprehended under *the Turkish Empire*.

(*a*) *The Northern Countries of Europe.*

§ 9. Scandinavia, or Scandia, by the Celts called Lochlin, was falsely supposed to be a large island. The inhabitants were remarkable for their number and ferocity; they subsisted chiefly by piracy and plunder. From this country came the Goths, the Heruli, the Vandals, and at a later period, the Normans, who subjugated the south of Europe.

§ 10. The Chersonesus Cimbrica, a large peninsula at the entrance of the Baltic, was the native country of the Cimbri and Teutones, who after devastating Gaul invaded the northern part of Italy, and made the Romans tremble for the safety of their capital. They defeated the consuls Manlius and Servilius with dreadful slaughter, but were eventually destroyed by Marius.

§ 11. Sarmatia included the greater part of Russia and Poland, and is frequently confounded with Scythia. This immense territory was possessed by several independent tribes, who led a wandering life like the present savages of North America. The names of the principal tribes were the Sauromatæ, near the mouth of the Tanais, and the Geloni and Agathyrsi, between the Tanais and Borysthenes. The latter were called *Hamaxobii* from their living in waggons. Virgil gives them the epithet *picti* because they, like the savages of America, painted their bodies to give themselves a formidable appearance. From these districts came the Huns, the Alans and Roxolanians, who aided the barbarians formerly mentioned in overthrowing the Roman empire.

The peninsula, now known by the name of the Crimea, or Crim Tartary, was anciently called the Chersonesus Taurica. Its inhabitants, called Tauri, were remarkable for their cruelty to strangers, whom they sacrificed on the altar of Diana. From their cruelty the Euxine sea received its name; it was called Euxine (favorable to strangers) by Antiphrasis.

The principal towns of the Tauric Chersonese were Panticapæum, *Kerchè*, where Mithridates the Great died; Saphræ, *Procop*, and Theodosia, *Kaffa*; at the south of this peninsula was a large promontory, called from its shape Criu Metopon, or the Ram's Forehead.

§ 12. Ancient Germany, Germania, is, in many respects, the most singular and interesting of the northern nations. In the remains of its early language, and the accounts of its civil government, that have been handed down to us, the origin of the English language and constitution may be distinctly traced. The inhabitants called themselves *Ger*-men, which in their language signifies *War*-men, and from this boasting designation the Romans named the country.

The boundaries of ancient Germany were not accurately ascertained, but the name is generally applied to the territories lying between the Rhine and the Vistula, the Baltic Sea and the Danube.

§ 13. These countries were, like Sarmatia, possessed by several tribes, of whom the principal were the Hermiones and Suevi, who possessed the middle of Germany.

The tribes on the banks of the Rhine were most known to the Romans. The chief of these were the Frisii, through whose country a canal was cut by

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Drusus, which being increased in the course of time formed the present *Zuyder Zee;* the Cherusci, who under the command of Arminius destroyed the legions of Quintilius Varus; the Sicambri, who were driven across the Rhine by the Catti, in the time of Augustus; the Catti, the most warlike of the German nations, and most irreconcilable to Rome; the Marcomanni, who were driven afterwards into Bohemia by the Allemanni, from which latter people Germany is, by the French, called Allemagne.

Near the Elbe were the Angli and Saxones, progenitors of the English, and the Longobardi, who founded the kingdom of Lombardy, in the north of Italy.

The nations on the Danube were the Hermundurii, steadfast allies of the Romans; the Marcomanni, who retired hither after their expulsion from the Rhine; the Narisci and Quadi, who waged a dreadful war with the Romans during the reign of Marcus Aurelius.

§ 14. The Germans had no regular towns, and indeed, a continuity of houses was forbidden by their laws. The only places of note were, consequently, forts, built by the Romans, to repress the incursions of the natives.

A great part of Germany was occupied by the Hercynian forest, which extended nine days journey from south to north, and more than sixty from west to east.

§ 15. The largest river of the northern division of Europe was the *Rha*, now Wolga. It was called *Atel* or *Etel* by the Byzantine writers (P. II. § 239) and others in the middle ages. It had 70 mouths discharging, and with more water formerly than now, into the *Mare Caspium*. It was in part the eastern boundary of Europe, separating Sarmatia from Scythia.—The river next in size was the *Borysthenes*, called in the middle ages *Danapris*, whence its modern name Dnieper. Just at its entrance into the *Pontus Euxinus*, it was joined by the *Hypanis*, called in the middle ages Bogus and now the Bog. The long narrow beach at the mouth of the Borysthenes was called *Dromus Achillei*.—Between the Borysthenes and the Rha was the *Tanais*, the present Don, which separated Sarmatia Europea from Sarmatia Asiatica, and flowed into the *Palus Mæotis* or modern Sea of Azof; near its mouth was a city of extensive commerce, called *Tanais Emporium*. The strait connecting the Palus Mæotis with the Euxine was called *Bosphorus Cimmerius*.—Another river, discharging into the Pontus Euxinus was the Tyras, the modern Dniester: it flowed between Sarmatia and Dacia, and formed in part the southern boundary of what is included in our northern division of Europe.—Two rivers, from sources near those of the Tyras, flowed in a northerly course to the Baltic, the ancient *Sinus Codanus;* they were the *Vistula*, still so called, and the *Viader* or Oder. The principal streams discharging into the *Oceanus Germanicus* were the *Albis*, Elbe, and the *Rhenus*, Rhine, which formed the western boundary of the division of Europe now under notice, dividing Germania and Gallia.

(*b*) *The Countries of the Middle of Europe.*

§ 16. We will begin with GALLIA, which is at the western extremity of the division. The Romans called this extensive country Gallia Transalpina, to distinguish it from the province of Gallia Cisalpina in the north of Italy. The Greeks gave it the name of Galatia, and subsequently western Galatia, to distinguish it from Galatia in Asia minor, where the Gauls had planted a colony.

Ancient Gaul comprehended, in addition to France, the territories of Flanders, Holland, Switzerland, and part of the south-west of Germany. Its boundaries were the Atlantic ocean, the British sea, the Rhine, the Alps, the Mediterranean, and the Pyrenees.—The country, in the time of Julius Cæsar, was possessed by three great nations, divided into a number of subordinate tribes; of these the Celtæ were the most numerous and powerful; their territory reached from the Sequana, *Seine*, to the Garumna, *Garonne*; the Belgæ lay between the Sequana and Lower Rhine, where they united with the German tribes; the Aquitani possessed the country between the Garumna and the Pyrenees.

§ 17. Augustus Cæsar divided Gaul into four provinces; Gallia Narbonensis, Aquitania, Gallia Celtica, and Belgica.

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Gallia Narbonensis, called also the Roman province, extended along the sea-coast from the Pyrenees to the Alps. It contained several nations, the principal of which were the Allobroges, Salyes, and Volcæ. The principal cities were Narbo Martius, the capital, *Narbonne*; Massiliæ, *Marseilles*; founded by an Ionian colony, from Phocæa, in Asia Minor; Forum Julii, *Frejus*; and Aquæ Sextiæ, *Aix*.—Narbonensis contained the modern Provinces, Languedoc, Provence, Dauphiné, and Savoy.

Aquitania extended from the Pyrenees to the Liger, *Loire*; the principal nations were the Tarbelli, south of the Garumna, and the Santones, Pictones, and Lemovices, north of that river; the chief towns were Mediolanum, *Saintes*; Portus Santonum, *Rochelle*; and Uxellodunum.

Gallia Celtica, or Lugdunensis, lay between the Liger and Sequana; the principal nations were the Segusiani, Ædui, Mandubii, Parisii, and Rhedones; the principal cities were Lugdunum, *Lyons*, founded by Munatius Plancus after the death of Julius Cæsar; Bibracte, called afterwards Augustodunum, *Autun*; Alesia, *Alise*, the last city of Gaul, that resisted the arms of Cæsar; and Portus Brivates, *Brest*, near the Promontorium Gobæum, *Cape St. Malo*.—The country along the coast, from the Liger to the Sequana, was called Armorica, the inhabitants of which were very fierce and warlike.

The remainder of Gaul was included in the province Belgica, which contained a great number of powerful states; the Helvetii occupying that part of modern Switzerland included between Lacus Lemanus, *the lake of Geneva*, and Lacus Brigantinus, *the lake of Constance*; the Sequani, possessing the present province of Franche Comte, and the Batavi, who inhabited Holland. —That part of Belgic Gaul adjoining the Rhine below Helvetia was called Germania, from the number of German tribes who had settled there, and was divided into *Superior* or Upper, nearer the sources of the Rhine, and *Inferior* or Lower, the part nearer its mouth. The principal of these were the Treveri, Ubii, Menapii, and Nervii. In the country of the Treveri was the extensive forest Arduenna, *Ardennes*, traces of which still remain.

§ 18. The principal mountains of Gaul were Cebenna, *the Cevennes*, in Languedoc; Vogesus, *the Vauge*, in Lorraine; and Alpes, *the Alps*.—The Alps were subdivided into Alpes Maritimæ, joining the Etruscan sea; Cottiæ, over which Hannibal is supposed to have passed; Græcæ, so called from the passage of Hercules; Penninæ, so called from the appearance of their tops, (from penna, a wing); Rhæticæ, joining Rhætia; Noricæ, bordering Noricum; Pannonicæ; and Juliæ, the eastern extremity, terminating in the Sinus Flanaticus, *Bay of Carnero*, in Liburnia.

The chief rivers of Gaul were Rhenus, the *Rhine*; this river, near its mouth, at present divides itself into three streams, the *Waal*, the *Leck*, and the *New Issel*; the last was formed by a great ditch cut by the army of Drusus; the ancient mouth of the Rhine, which passed by Leyden, has been chocked up by some concussion of nature not mentioned in history; Rhodanus, the *Rhone*, joined by the Arar, *Saone*; Garumna, *Garonne*, which united with the Duranius, *Dordogne*; Liger, the *Loire*, joined by the Elaver, *Allier*; and Sequana, the *Seine*.

The principal islands on the coast of Gaul were Uxantos, *Ushant*; Uliarus, *Oleron*; Cæsarea, *Jersey*; Sarmia, *Guernsey*; and Riduna, *Alderney*; on the south coast were the Stœchades or Ligustides insulæ, *isles* of *Hieres*.

§ 19. The government of ancient Gaul, previous to the Roman invasion, was aristocratical, and so great was their hatred of royalty that those, who where even suspected of aiming at sovereign power, were instantly put to death. The priests and nobles, whom they called druids and knights, possessed the whole authority of the state; the peasantry were esteemed as slaves; in most of the states an annual magistrate was elected with powers similar to those of the Roman consul, but it was ordained that both the magistrate and the electors should be of noble birth.—In person, the Gauls are said to have been generally fair-complexioned, with long and ruddy hair, whence their country is sometimes called Gallia Comata, or Hairy Gaul. In disposition, they are described as irascible, and of ungovernable fury when provoked; their first onset was very impetuous, but if vigorously resisted they did not sustain the fight with equal steadiness.

§ 20. The history of the Gauls before the invasion of the Romans is in-

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volved in obscurity; we only know that it must have been very populous from the numerous hordes who at different times emigrated from Gaul in search of new settlements. They seized on the north of Italy, which was from them called Cisalpine Gaul, they colonized part of Germany, they invaded Greece, and one tribe penetrated even to Asia, where mingling with the Greeks, they seized on a province, from thence called Galatia or Gallo-græcia.—Another body of Gauls, under the command of Brennus, seized and burned Rome itself; and though they were subsequently routed by Camillus, the Romans ever looked on the Gauls as their most formidable opponents, and called a Gallic war, Tumultus, implying that it was as dangerous as a civil war.

§ 21. The alliance between the people of Massiliæ, *Marseilles*, and the Romans furnished the latter people with a pretext for intermeddling in the affairs of Gaul, which they eagerly embraced. The first nation whom they attacked was the Salyes, who had refused them a passage into Spain; the Salyes were subdued by Caius Sextius, who planted a colony called after his name, Aquæ Sextiæ; about four years after, the greater part of Gallia Narbonensis was subdued by Quintus Martius Rex, who founded the colony Narbo Martius, and made it the capital of the Roman province.—After the subjugation of Gallia Narbonensis, the Gauls remained unmolested until the time of Cæsar, who after innumerable difficulties conquered the entire country, and annexed it to the Roman dominions.

Though grievously oppressed by the Roman governors, the Gauls under the emperors made rapid advances in civilization; they are particularly noticed for their success in eloquence and law. A curious circumstance of the mode in which these studies were pursued is recorded by many historians: an annual contest in eloquence took place at Lugdunum, and the vanquished were compelled to blot out their own compositions, and write new orations in praise of the victors, or else be whipped and plunged into the Arar.

§ 22. The country called Vindelicia was situated between the sources of the Rhine and the Danube. Its chief town was Augusta Vindelicorum, *Augsburg*, celebrated for the confession of the protestant faith, presented by Melanchton to the Diet assembled there at the commencement of the Reformation.—Between Vindelicia and the Alps was Rhætia, containing rather more than the present territory of the Grisons; its chief towns were Curia, *Coire*, and Tridentum, *Trent*, where the last general council was assembled.—Vindelicia and Rhætia were originally colonized by the Tuscans, and for a long time bravely maintained their independence. They were eventually subdued during the reign of Augustus Cæsar, by Drusus, the brother of Tiberius.

§ 23. Noricum lay to the east of Vindelicia, from which it is separated by the river Ænus, *Inn*. Its savage inhabitants made frequent incursions upon the Roman territories, and were, after a severe struggle, reduced by Tiberius Cæsar. The iron of Noricum was very celebrated, and swords made in that country were highly valued.

East of Noricum was Pannonia, also subdued by Tiberius. It was divided into superior, the chief town of which was Vindebona, *Vienna*, and inferior, whose capital was Sirmium, a town of great importance in the later ages of the empire. Noricum is now called *Austria*, and Pannonia, *Hungary*.

§ 24. The boundaries of Illyricum have not been precisely ascertained; it occupied the north-eastern shores of the Adriatic, and was sub-divided into the three provinces of Istria, Liburnia, and Dalmatia. It included the modern provinces, Croatia, Bosnia, and Sclavonia.—The chief towns were Salona near *Spalatro*, where the emperor Dioclesian retired after his resignation of the imperial power; Epidaurus or Dioclea, *Ragusi Vecchio*, and Ragusa.

The Illyrians were infamous for their piracy and the cruelty with which they treated their captives; they possessed great skill in ship-building, and the light gallies of the Liburnians contributed not a little to Augustus's victory at Actium.—The Romans declared war against the Illyrians, in consequence of the murder of their ambassadors, who had been basely massacred by Teuta, queen of that country. The Illyrians were obliged to beg a peace on the most humiliating conditions, but having again attempted to recover their former power, they were finally subdued by the prætor Anicius, who slew their king Gentius, and made the country a Roman province.

§ 25. Mœsia lay between the Danube and Mount Hæmus. It was divided into

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Superior, the present province of Servia, and Inferior, now called Bulgaria. Part of Mœsia Superior was possessed by the Scordisci, a Thracian Tribe; next to which was a district called Dardania; that part of Mœsia Inferior near the mouth of the Danube was called Pontus, which is frequently confounded with Pontus, a division of Asia Minor.

The principal cities in Mœsia Superior were Singidunum, *Belgrade*, at the confluence of the Save and Danube; Nicopolis built by Trajan to commemorate his victory over the Dacians; and Naissus, *Nissa*, the birth-place of Constantine the Great.—In Mœsia Inferior were Marcianopolis, the capital; Tomi, the place of Ovid's banishment; Odessus south of Tomi, and Ægissus, near which was the bridge built by Darius in his expedition against the Scythians.

§ 26. DACIA lay between the Danube and Carpathian mountains. It was possessed by two Scythian tribes, the Daci and Getæ, who for a long time resisted every effort to deprive them of their freedom; they were at length subdued by Trajan. After having conquered the country, Trajan joined it to Mœsia by a manificent bridge over the Danube, traces of which still exist. His successor, Adrian, influenced either by jealousy of his predecessor's glory, or believing it more expedient to contract than to extend the bounds of the empire, broke down the bridge, and left Dacia to its fate.—Dacia included the modern provinces Transylvania, Moldavia, and Wallachia.

A people has been found among the Wallachians, that now speak a language very similar to the Latin, and are therefore, supposed to be descended from Roman colonists. See *Walsh's* Journey from Constantinople.

The celebrated *Hercynian Forest*, Sylva Hercynia, stretched over the north and west part of Dacia (§ 14).

(c) *The Countries included in the Southern Division of Europe.*

§ 27. In treating of this division we will also commence with the most western country, which was HISPANIA. This name included the modern kingdoms of Spain and Portugal. The country was also called Iberia, Hesperia, and, to distinguish it from Italy sometimes termed Hesperia from its western situation, Hesperia ultima. The Romans at first divided it into Hispania citerior or Spain at the eastern side of the Iberus, and Hispania ulterior, at the western side; but by Augustus Cæsar, the country was divided into three provinces; Tarraconensis, Bætica, and Lusitania. Like the provinces of Gaul, these were inhabited by several distinct tribes.

§ 28. Tarraconensis exceeded the other two provinces together, both in size and importance; it extended from the Pyrenees to the mouth of the Durius, and received its name from its capital, Tarraco, *Tarragona*, in the district of the Cositani.

The other principal towns were Saguntum, on the Mediterranean, whose siege by Hannibal caused the second Punic war; some remains of this city still exist, and are called Murviedro, a corruption of Muri veteres, *old walls*; Carthago Nova, *Carthagena*, built by Asdrubal, the brother of Hannibal, also on the Mediterranean; in the interior, north-east of the capital, Ilerda, *Lerida*, the capital of the Ilergetes, where Cæsar defeated Pompey's lieutenants, Afranius and Petreius; Numantia, near the sources of the Durius, whose inhabitants made a desperate resistance to the Roman invaders, and when unable to hold out longer, burned themselves and the city sooner than yield to the conquerors; Bilbilis the birth-place of Martial, among the Celtiberi; Cæsarea Augusta, *Saragossa*, capital of the Edetani; Toletum, *Toledo*, Complutum, *Alcala*, and Libora, *Talavera*, in the same district; Caligunis, in the territory of the Vascones, whose inhabitants suffered dreadfully from famine in the Sertorian war. Juvenal says that they were reduced to such straits, that the inhabitants actually devoured each other. In this part of Spain, near the town of Segovia, are the remains of a splendid aqueduct, built by Trajan. Calle, *Oporto*, at the mouth of the Durius, was also called Portus Gallorum, from some Gauls who settled there, and hence the name of the present kingdom of Portugal.

The north of Tarraconensis was possessed by the Cantabri, a fierce tribe, who for a long time resisted the utmost efforts of the Romans; their territory is the modern province of Biscay.

§ 29. The southern part of Spain, between the Anas and Mediterranean,

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was called Bætica, from the river Bætis; its chief towns were Corduba, *Cordova*, the birth-place of the two Senecas, and the poet Lucan; in this town are the remains of a splendid mosque, built by the Moorish king, Almanzor; it is more than 500 feet long, and 400 wide; the roof is richly ornamented, and supported by 800 columns of alabaster, jasper, and black marble: Hispalis, *Seville;* Italica, the native city of Trajan, Adrian, and the poet Silius Italicus; Custulo, called also Parnassia, because it was founded by a Phocian colony; all on the Bætis.—The south-western extremity of Bætica was possessed by a Phœnician colony, called the Bastuli Pœni, to distinguish them from the Libyan Pœni, or Carthaginians; their capital was Gades, *Cadiz*, on an island at the mouth of the Bætis; near it were the little island Tartessus, now part of the continent, and Junonis promontorium, *Cape Trafalgar*.

At the entrance of the straits of Hercules, or Gades, stood Carteia, on mount Calpe, now called Gibralter a corruption of Gebel Tarik, i. e. the mountain of Tarik, the first Moorish invader of Spain. Mount Calpe and mount Abyla, on the opposite coast of Africa, were named the pillars of Hercules, and supposed to have been the boundaries of that hero's western conquests. North of this was Munda, where Cæsar fought his last battle with Labienus, and the sons of Pompey.

§ 30. Lusitania, which occupied the greater part of the present kingdom of Portugal, contained but few places of note; the most remarkable were Augusta Emerita, *Merida*, and Olisippo, *Lisbon*, said to have been founded by Ulysses.

The names of the principal Spanish rivers, were: Iberus, *Ebro;* Tagus, *Tajo;* Durius, *Douro;* Bætis, *Gaudalquiver;* Anas, *Gaudiana*.

The promontory at the north-western extremity of the peninsula was named Artabrum or Celticum, *Finisterre;* that at the south-western, Sacrum, because the chariot of the sun was supposed to rest there; it was now called Cape St. Vincent.

§ 31. Spain was first made known to the ancients by the conquests of Hercules. In later times the Carthaginians became masters of the greater part of the country; they were in their turn expelled by the Romans, who kept possession of the peninsula for several centuries.—During the civil wars of Rome, Spain was frequently devastated by the contending parties. Here Sertorius, after the death of Marius, assembled the fugitives of the popular party, and for a long time resisted the arms of Sylla; here, Afranius and Petreius, the lieutenants of Pompey, made a gallant stand against Julius Cæsar; and here, after the death of Pompey, his sons made a fruitless effort to vindicate their own rights, and avenge their father's misfortunes.—Upon the overthrow of the Roman empire, Spain was conquered by the Vandals, who gave the name Vandalusia to one of the provinces now corrupted into Andalusia.

§ 32. Italy, Italia, has been justly denominated the garden of Europe both by ancient and modern writers, from the beauty of its climate and the fertility of its soil. The Italian boundaries, like those of Spain, have remained unaltered; on the north are the Alps, on the east the Adriatic, or upper sea, on the south the Sicilian strait, and on the west the Tuscan, or lower sea. By the poets the country was called Saturnia, Ausonia, and Œnotria; by the Greeks it was named Hesperia, because it lay to the west of their country.

Italy has always been subdivided into a number of petty states, more or less independent of each other. We shall treat it as comprehended in two parts denominated the *northern* and *southern*; and as the chief city and capital of the country is of such celebrity shall enter into a more particular description of Rome; adopting the following arrangement, I. the Geography of the northern portion of Italy; 2. the Geography of the southern portion; 3. the Topography of the city of Rome.

§ 33. (1) *Geography of the northern portion.* The principal ancient divisions of this part were Gallia Cisalpina, Etruria, Umbria, Picenum, and Latium.

Gallia Cisalpina, called also Togata, from the inhabitants adopting after the Social war the toga, or distinctive dress of the Romans, lay between the Alps and the river Rubicon. It was divided by the river Eridanus, or Padus, into Transpadana, at the north side of the river, and Cispadana at the south; these were subdivided into several smaller districts.

North of the Padus, or Po, was the territory of the Taurini, whose chief town, Augusta Taurinorum, is now called Turin; next to these were the Insu-

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bres, whose principal towns were Mediolanum, *Milan*, and Ticinum, *Pavia*, on the river Ticinus, where Hannibal first defeated the Romans, after his passage over the Alps; the Cenomanni, possessing the towns of Brixia, *Brescia*, Cremona, and Mantua, the birth-place of Virgil; and the Euganei, whose chief towns were Tridentum, *Trent*, and Verona, the birth-place of Catullus.—Next to these were the Veneti and Carni; their chief towns were Patavium, *Padua*, the birth-place of Livy, built by the Trojan Antenor, after the destruction of Troy, and Aquileia, retaining its former name but not its former consequence; it is celebrated for its desperate resistance to Attila king of the Huns. Next to these was the province Histria, or Istria, chief town Tergeste, *Trieste*.

South of the Po were the territories of the Ligures; chief towns, Genua, *Genoa*, on the Sinus Ligusticus, *Gulf of Genoa*; Portus Herculis Monœci, *Monaco*, and Nicæa, *Nice*; the territory of the Boii, containing Bononia, *Bologna*; Mutina, *Modena*, where Brutus was besieged by Antony; Parma and Placentia; and the country of the Ligones, whose chief town was Ravenna, where the emperors of the west held their court, when Rome was possessed by the barbarians.

§ 34. Cisalpine Gaul contained the beautiful lakes Verbanus, *Maggiore*; Larius, the celebrated lake of *Como*, deriving its modern name from the village Comum, near Pliny's villa; and Benacus, *Di Gardi*.

The rivers of this province were the Eridanus, or Padus, *Po*, called by Virgil the king of rivers; it rises in the Cottian Alps, and receiving several tributary streams, especially the Ticinus, *Tesino*, and Mincius, *Mincio*, falls into the Adriatic; the Athesis, *Adige*, rising in the Rhætian Alps, and the Rubicon, *Rugone*, deriving its source from the Apennines, and falling into the Adriatic.

§ 35. The inhabitants of Cisalpine Gaul were, of all the Italian states, the most hostile to the power of Rome; they joined Hannibal with alacrity when he invaded Italy, and in the Social war they were the most inveterate of the allied states in their hostility.—When the empire of the west fell before the northern tribes, this province was seized by the Longobardi, from whom the greater part of it is now called *Lombardy*. In the middle ages it was divided into a number of independent republics, which preserved some sparks of liberty, when freedom was banished from the rest of Europe.

§ 36. Etruria extended along the coast of the lower or Tuscan sea, from the small river Macra, to the mouth of the Tiber.

The most remarkable towns and places in Etruria, were the town and port of Luna, at the mouth of the river Macra; Pisæ, *Pisa*; Florentia, *Florence*; Portus Herculis Leburni, *Leghorn*; Pistoria, near which Catiline was defeated; Perusia, near the lake Thrasymene, where Hannibal obtained his third victory over the Romans; Clusium, the city of Porsenna; Volsinii, *Bolsena*, where Sejanus, the infamous minister of Tiberius, was born; Falerii, *Palari*, near mount Soracte, the capital of the Falisci, memorable for the generous conduct of Camillus while besieging it; Veii, the ancient rival of Rome, captured by Camillus after a siege of ten years; Cære, or Agylla, *Cer Veteri*, whose inhabitants hospitably received the Vestal virgins, when they fled from the Gauls, in reward for which they were made Roman citizens, but not allowed the privilege of voting, whence any Roman citizen who lost the privilege of voting was said to be enrolled among the Cærites; and Centum Cellæ, *Civita Vecchia*, at the mouth of the Tiber, the port of modern Rome.

§ 37. The principal rivers of Etruria, were Arnus, *Arno*, rising in the Apennines and falling into the sea near Pisa, and the Tiber, which issuing from the Umbrian Apennines, and joined by the Nar, *Nera*, and Anio, *Teverone*, running in a south-westerly direction, falls into the sea below Rome.

The Etrurians were called by the Greeks, Tyrrheni; they are said to have come originally from Lydia in Asia Minor, and to have preserved traces of their eastern origin, to a very late period. From them the Romans borrowed their ensigns of regal dignity, and many of their superstitious observances, for this people were remarkably addicted to auguries and soothsaying. Cf. P. I. § 109.

§ 38. Umbria was situated east of Etruria, and south of Cisalpine Gaul, from which it was separated by the Rubicon. Its chief towns were Ariminum, *Rimini*, the first town taken by Cæsar, at the commencement of the civil war; Pesaurum, *Pesaro*; Senna Gallica, *Senigaglia*, built by the Galli Senones; Camerinum, Spoletium, *Spoletto*, where Hannibal was repulsed after his victory

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at Thrasymene: the memory of this repulse is still preserved in an inscription over one of the gates, thence called *Porta di Fuga;* a splendid aqueduct remains in this town, which in one part is of the amazing height of two hundred and thirty yards. The principal river of Umbria was the Metaurus, *Metro*, where Asdrubal was cut off by the consuls Livius and Nero, while advancing to the support of his brother Hannibal.

§ 39. Picenum lay to the east of Umbria, on the coast of the Adriatic; its principal towns were Asculum, *Ascoli*, the capital of the province, which must not be confounded with Asculum in Apulia, near which Pyrrhus was defeated; Ancona, retaining its ancient name, founded by a Grecian colony; close to the harbor of this town is a beautiful triumphal arch erected in honor of Trajan; the pillars are of Parian marble, and still retain their pure whiteness and exquisite polish, as if fresh from the workmen's hands; the celebrated chapel of Loretto is near Ancona: Confinium, *San Ferino*, the chief town of the Peligni; and Sulmo, the birth-place of Ovid.

South of Picenum and Umbria, were the territories of the Marsi and Sabines. The former were a rude and warlike people; their capital was Marrubium on the Lacus Fucinus, *Celano:* Julius Cæsar vainly attempted to drain this lake; it was afterwards partially effected by Claudius Cæsar, who employed thirty thousand men for eleven years, in cutting a passage for the waters through the mountains, from the lake to the river Liris. When every thing was prepared for letting off the waters, he exhibited several splendid naval games, shows, &c.; but the work did not answer his expectations, and the canal, being neglected, was soon choked up, and the lake recovered its ancient dimensions. The Sabine towns were Cures, whence the Roman People were called Quirites; Reate, near which Vespasian was born; Amiternum, the birth-place of Sallust; Crustumerium and Fidenæ. Mons Sacer, whither the plebeians of Rome retired in their contest with the patricians, was in the territory of the Sabines. In these countries were the first enemies of the Romans, but about the time of Camillus the several small states in this part of Italy were subjugated.

§ 40. Latium, the most important division of Italy, lay on the coast of the Tuscan sea, between the river Tiber and Liris; it was called Latium, from *lateo*, to lie hid, because Saturn is said to have concealed himself there, when dethroned by Jupiter.

The chief towns were Rome (see § 51 ss.), above which on the Tiber, stood Tibur, *Tivoli*, built by an Argive colony, a favorite summer residence of the Roman nobility, near which was Horace's favorite country-seat; south of Rome, Tusculum, *Frescati*, remarkable both in ancient and modern times, for the salubrity of the air and beauty of the surrounding scenery; it is said to have been built by Telegonus, the son of Ulysses; near it was Cicero's celebrated Tusculan villa; east of Tusculum, Prænestе, *Palestrina*, a place of great strength both by nature and art, where the younger Marius perished in a subterranean passage, while attempting to escape, when the town was besieged by Sylla; south of Tusculum, Longa Alba, the parent of Rome, and near it the small towns Algidum, Pædum, and Gabii, betrayed to the Romans by the well-known artifice of the younger Tarquin.

On the coast, at the mouth of the Tiber, stood Ostia, the port of ancient Rome, built by Ancus Martius; south of this were Laurentum and Lavinium, built by Æneas, and called after his wife Lavinia, and Ardea the capital of the Rutuli, where Camillus resided during his exile. South of these were the territories of the Volsci, early opponents of the Roman power; their chief cities were Antium, where there was a celebrated temple of Fortune; Suessa Pometia, the capital of the Volsci, totally destroyed by the Romans, and Corioli, from the capture of which Caius Marcius was named Coriolanus.

South of the Volsci, were the town and promontory of Circeii, the fabled residence of Circe; Anxur, *Terracina*, on the Appian way; the town and promontory Caieta, deriving its name from the nurse of Æneas who was there interred; Formiæ, near which Cicero was assassinated by command of Antony, and, at the mouth of the Liris, Minturnæ, near which are the Pontine or Pomptine Marshes, in which the elder Marius endeavored to conceal himself when pursued by his enemies. The Pontine marshes extended through a great part of Latium, and several ineffectual efforts have been made to drain them. The exhalations from the stagnant water have always made the surrounding country very unhealthy.—On the confines of Campania were Arpinum, the birth-place

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of Marius and Cicero, the rude soldier, and the polished statesman; Aquinum, the birth-place of Juvenal, and Sinuessa celebrated for its mineral waters, originally called Sinope.

§ 41. The principal rivers of Latium were the Anio, *Teverone* the Allia, on the banks of which the Gauls defeated the Romans with dreadful slaughter, and the Cremera, where the family of the Fabii, to the number of three hundred, were destroyed by an ambuscade, while carrying on war at their own expense against the Veientes; these three rivers fall into the Tiber; the Liris, *Garigliano*, which divided Latium from Campania, falls into the Tuscan sea.—The principal lakes were named Lacus Albulus, *Solfatara*, remarkable for its sulphurous exhalations, and for the adjoining grove and oracle of Faunus; Lacus Regillus, near which Posthumius defeated the Latins, by the assistance of Castor and Pollux as the Romans believed; and Lacus Albanus, near which was mount Albanus where the solemn sacrifices called Feriæ Latinæ were celebrated.

The capital of Latium, in the reign of king Latinus, was Laurentum; in the reign of Æneas, Lavinium; in the reign of Ascanius, Longa Alba; but all these were eclipsed by the superior grandeur of Rome. The several independent states were subdued by the Romans in the earlier ages of the republic.

§ 42. (2) *Geography of the southern portion.* The southern part of Italy was named Magna Græcia, from the number of Greek colonies that at different periods settled there. It was divided into Campania, Samnium, Apulia, Calabria, Lucania, and Bruttium.

Campania, the richest and most fertile of the divisions of Italy, extended along the shores of the Tuscan sea, from the river Liris, to the river Salarus, which divided it from Lucania.

The chief city was Capua, so named from its founder, Capys, celebrated for its riches and luxury, by which the veteran soldiers of Hannibal were enervated and corrupted. North of it were Teanum, celebrated for the mineral waters in its vicinity, and Venafrum, famous for olives.—South of Capua was Casilinum, where a garrison of Prenestines, after having made a most gallant resistance, and protracted the siege till they had endured the utmost extremity of famine, were at last compelled to surrender; next to this was Liternum, at the mouth of the little river Clanius, where Scipio Africanus for a long time lived in voluntary exile.—Farther south was Cumæ founded by a colony from Chalcis in Eubœa, the residence of the celebrated Cumean Sibyl, and near it the town and promontory Misenum, so named from Misenus, the trumpeter of Æneas, who was buried there.—Below this cape were Baiæ, famous for its mineral waters; Puteoli, *Puzzoli*, near which were the Phlegræi-campi, where Jupiter is said to have vanquished the giants; Cimmerium, whose early inhabitants are said, by Homer, to have lived in caves. After these, we come to Parthenope, or Neapolis, *Naples*. This beautiful city was founded by a colony from Cumæ, and for a long time retained the traces of a Grecian original; it was called Parthenope, from one of the Sirens said to have been buried there. Close to the town is the mountain Pausilypus, *Pausilippo*, through which a subterranean passage has been cut, half a mile in length and twenty-two feet wide; neither the time of making nor the maker is known; a tomb, said to be that of Virgil, is shown on the hill Pausilippo.—Between Naples and Mount Vesuvius were Herculaneum and Pompeii, destroyed by a tremendous eruption of that volcano, A. D. 79. The remains of these towns were accidentally discovered in the beginning of the last century, and the numerous and valuable remains of antiquity give us a greater insight into the domestic habits of the Romans than could previously be obtained. See References P. I. § 242. 2. At the southern extremity of the Sinus Puteolanus, *bay of Naples*, were Stabiæ, remarkable for its mineral waters, and Surrentum, celebrated for its wines; near the latter was the Promontorium Surrentinum, or Athenæum, *Capo della Minerva*; east of Naples was Nola, where Hannibal was first defeated, and where Augustus died; in the south of Campania was Salernum, *Salerno*, the capital of the Picentini.

§ 43. The principal Campanian rivers were the Vulturnus, *Vulturno*; Sebethus, *Sebeto*, now an inconsiderable stream, its springs being dried up by the eruptions of Mount Vesuvius; and the Sarnus, *Sarno*.

The principal lakes were the Lucrine, which by a violent earthquake, A. D. 1538, was changed into a muddy marsh, with a volcanic mountain, *Monte Novo de Cinere*, in the centre; and the lake Avernus, near which is a cave which Vir-

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gil declares to have been the entrance of the infernal regions. It was said that no birds could pass over this lake on account of the poisonous exhalations, whence its name, from α, not, and ὄρνις, a bird.

Upon the invasion of the northern nations, Campania became the alternate prey of different barbarous tribes; at length it was seized by the Saracens, in the tenth century. These were expelled by the Normans, under Tancred, who founded the kingdom of the Two Sicilies.

§ 44. East of Latium and Campania was Samnium, including the country of the Hirpini.

The chief towns of Samnium were Samnis the capital; Beneventum, *Benevento*, at first called Maleventum, from the severity of the winds, but when the Romans sent a colony here they changed the name, from motives of superstition; near this town Pyrrhus, king of Epirus, who had come to the assistance of the Samnites, was totally defeated by the Roman army, commanded by Curius Dentatus; Caudium, near which are the Caudinæ Furculæ, *Forchia d'Arpaia*, a narrow and dangerous defile, in which the Roman army being blocked up by the Samnite general, Pontius, were obliged to surrender on disgraceful conditions; and Alfeniæ, remarkable for its manufactory of earthen-ware.—Among the Hirpini were Equotuticum, whose unpoetical name is celebrated by Horace; Trixicum, and Herdonia, *Ordonia*, on the borders of Apulia.—Near Herdonia was the celebrated valley of Amsanctus, surrounded by hills, and remarkable for its sulphureous exhalations and mineral springs; on a neighboring hill stood the temple of Mephitis, the goddess who presided over noxious vapors, whence the valley is now called *Moffeta*.

§ 45. The principal rivers of Samnium were the Sabatus, *Sabato*, and Calor, *Calore*, both tributary to the Vulturnus.

The Samnites were descended from the same parent stock as the Sabines, and for many years contended with the Romans for the empire of Italy; at length, after a war of more than seventy years, during which the Romans were frequently reduced to great extremities, the fortune of Rome prevailed, and the Samnites were almost totally extirpated, B. C. 272.

§ 46. Apulia, called also Daunia and Japygia, but now *La Puglia*, occupied the greater part of the east of Italy, extending from the river Frento to the Bay of Tarentum.

Its chief towns were Teanum, named Apulum, to distinguish it from a town of the same name in Campania; Arpi, said to have been built by Diomede, after his return from the Trojan war; north of Arpi is mount Garganus, *Saint Angelo*, in the spur of the boot to which Italy is commonly compared; east of Arpi were Uria, which gave the ancient name, and Sipontum, *Manfredonia*, which gives the modern name to the Sinus Urius, *Gulf of Manfredonia*; on the borders of Samnium, stood Luceria, celebrated for its wool, Salapia, *Salpe*, and Asculum, called Apulum, to distinguish it from a town of the same name in Picenum.—Near the river Aufidus stood the village of Cannæ, where Hannibal almost annihilated the power of Rome; through the fields of Cannæ runs the small stream Vergellus, which is said to have been so choked with the carcasses of the Romans, that the dead bodies served as a bridge to Hannibal and his soldiers. Canusium, a Greek colony, where the remains of the Roman army were received after their defeat.—Venusia, *Venosa*, near mount Vultur, the birthplace of Horace; Barium, *Bari*, where excellent fish were caught in great abundance; and Egnatia, on the Matinian shore, famous for bad water and good honey.

The principal Apulian rivers were Cerbalus, *Cerbaro*, and Aufidus, *Ofanto*, remarkable for the rapidity of its waters, both falling into the Adriatic.

§ 47. Calabria, called also Messapia, lay to the south of Apulia, forming what is called the heel of the boot.

Its chief towns on the eastern or Adriatic side, were Brundusium, *Brindisi*, once remarkable for its excellent harbor, which was destroyed in the fifteenth century; from this the Italians who wished to pass into Greece generally sailed; Hydrantum, *Otranto*, where Italy makes the nearest approach to Greece; Castrum Minervæ, *Castro*, near which is the celebrated Japygian cape, now called *Capo Santa Maria de Luca*. On the west side of Calabria were Tarentum, *Tarento*, built by the Spartan, Phalanthus, which gives name to the Tarentine bay;

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Rudiæ, the birth-place of the poet Ennius; and Callipolis, *Gallipoli*, built on an island, and joined to the continent by a splendid causeway.

The principal river of Calabria was the Galesus, *Galeso*, which falls into the bay of Tarentum.

§ 48. Lucania lay south of Campania, extending from the Tuscan sea to the bay of Tarentum; in the middle ages the northern part was named Basilicata, from the emperor Basil, and the southern part was called Calabria-citra by the Greek emperors, to perpetuate the memory of ancient Calabria, which they had lost.

The principal towns of Lucania, on the Tuscan sea, were Pæstum, near Mount Alburnus, celebrated in ancient times for its roses, and in modern for its beautiful ruins; near it, Velia or Elea, the birth-place of Zeno, the inventer of logic, founded by a division of the Asiatic colony, who built Marseilles; Buxentum, called by the Greeks Pyxus, on the Lausine bay, and Laus, on a river of the same name, from which the Lausine bay is designated.—In the interior, were Atinum, on the Tenagrus; Aternum, on the Silarus; Grumentum, on the Aciris; and Lugaria, said to have been founded by Epeus, the framer of the Trojan horse.—On the shore of the Tarentine bay, were Metapontum, the residence of Pythagoras during the latter part of his life, and the head-quarters of Hannibal for several winters; Heraclea, where the congress of the Italo-Grecian states used to assemble; Sybaris, on a small peninsula, infamous for its luxury; and Thurium, at a little distance, whither the Sybarites retired when their own city was destroyed by the people of Crotona. The plains where these once flourishing cities stood are now desolate; the rivers constantly overflow their banks, and leave behind them muddy pools and unwholesome swamps, while the few architectural remains contribute to the melancholy of the scene by recalling to memory the days of former greatness.

The principal rivers of Lucania were the Tanagrus, *Negro*, which, after sinking in the earth, breaks forth near the beautiful valley of Alburnus, and falls into the Tuscan sea; Melpus, *Melfa*, which empties itself into the Laus Sinus, *Gulf of Policastro*, so called from the number of ruins on its shores; the Bradanus, a little rivulet, dividing Lucania from Calabria, and falling into the Tarentine bay; the Aciris, *Agri*, and the Sybaris, *Coscile*, small streams on the Tarentine coast.

§ 49. The south-west of Italy, below the Sybaris, was named Bruttia-tellus or Bruttium, but is now called Calabria-ultra.—The principal cities of the Bruttii, on the Tuscan sea, were Pandosia, where Alexander, king of Epirus, who waged war in Italy while his relative and namesake was subduing Asia, died; Consentia, *Cosenza*, the capital of the Brutti; Terina, on the Sinus Terinæus, *Gulf of St. Euphemia*; and Vibo, or Hippo, called by the Romans Valentia, *Monte Leone*.—On the Sicilian strait, were the town and promontory Scyllæum, *Scilla*, whose dangerous rocks gave rise to the fable of the sea monster Scylla. (P. III. § 117). On the opposite coast of Sicily is the celebrated whirlpool Charybdis; Rhegium, *Reggio*, so named by the Greeks, because they believed that, at some very remote period, Sicily was joined to Italy and broken off here by some violent natural concussion; it was founded by a colony from Chalcis, in the island of Eubœa, and the surrounding country was celebrated for its fertility; not far from Rhegium were the village and cape Leucopetra, so named from the whiteness of its rocks, now *Capo dell' Armi*.

On the Tarentine bay were Petilia, the city of Philoctetes; Crotona, founded by some Achæans, on their return from the Trojan war, where Pythagoras established his celebrated school of philosophy. The people were so famous for their skill in athletic exercises, that it was commonly said 'the last of the Crotoniates is the first of the Greeks;' south of this was the Promontorium Lacinium, where a very celebrated temple of Juno stood, whence she is frequently called the Lacinian goddess; from the remains of this temple, the promontory is now called *Capo della Colonne*; Scylacæum, *Squillace*, founded by an Athenian colony on a bay to which it gives name; Caulon, *Castel Vetere*, an Achæan colony, almost destroyed in the wars with Pyrrhus; south of it Neryx, *Gerace*, near the Promontorium Zephyrium, *Burzano*, the capital of the Locrians, who at a very early period settled in this part of Italy. The cape at the southern extremity of Italy was named Promontorium Herculis, now *Spartivento*.

The principal rivers of the Bruttii were the Crathes, *Crati*, and Neæthes, *Neti*, which received its name from the Achæan women having burned their husband's ships, to prevent their proceeding further in search of a settlement,

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§ 50. A great proportion of the Greeks who colonized the south of Italy, were generals, who on their return from the Trojan war, found that they had been forgotten by their subjects, and that their thrones were occupied by others. The intestine wars that almost continually devastated Greece, increased the number of exiles, who at different times, and under various leaders, sought to obtain in a foreign country, that tranquillity and liberty that had been denied them at home.—These different states were internally regulated by their own laws, but an annual congress similar to the Amphictyonic council of Greece, assembled at Heraclea, and united the several communities in one great confederacy.

Sibaris seems to have been, at first, the leading state, but after a bloody war, it was destroyed by the jealousy of the people of Crotona; the Sybarites did not yield to despair; five times they rebuilt their city, but at length it was leveled to the ground, and its wretched inhabitants forced to relinquish their native place, and built a new town at Thurium.—The Crotoniates did not long preserve their supremacy, for the vices of the Sybarites were intoduced into their city, and they consequently fell an easy prey to the Locrians.—To secure their superiority, the Locrians entered into an alliance with the kings of Syracuse, who by this means obtained considerable influence in the south of Italy, until the attempt of the elder Dionysius to secure to himself a part of the country by building a wall from the Terinean gulf to the Ionian sea, and still more by the ingratitude of the younger Dionysius, gave them a distaste for the foreign connexion.—After breaking off their alliance with the Sycilians, the Locrians united themselves to the Romans; during the war with Pyrrhus, they adhered to the fortunes of Rome with the most unshaken fidelity, but afterwards becoming justly alarmed at the restless ambition of their allies, they readily joined Hannibal.—It is remarkable that in all the other Italo-Grecian states, the people embraced the Carthaginian side, while the nobles sided with the Romans, but among the Locrians the division of parties was directly the contrary.

The Tarentines ruled the shores of the Tarentine bay, but being enervated by riches and luxury, they were obliged to put themselves under the protection of Pyrrhus, king of Epirus, to secure their city from the Romans. After the disgraceful termination of Pyrrhus's Italian campaign, that monarch returned home, leaving a garrison in Tarentum, under the command of Milo, who betrayed the city to the Romans.

After the termination of the second Punic war, these states, though acknowledging the superiority of Rome, retained their own laws and private jurisdiction, even to the latest periods of the Roman empire.

§ 51. (3) *The Topography of* Rome. This city was originally, it is stated, nearly in the form of a square, and its whole perimeter was scarcely one mile. In the time of Pliny, the walls are said to have been nearly 20 miles in circuit. The wall built by Belisarius to resist the Goths, still remaining, is about 14 miles in circumference.

The *Gates* (*Portæ*) of Rome were originally four; in the time of the elder Pliny, there were thirty-seven, in the reign of Justinian only fourteen. The following were the most noted; Porta *Carmentalis*, *Collina*, *Tiburtina*, *Cœlimontana*, *Latina*, *Capena*, *Flaminia*, *Ostiensis*.

§ 52. Thirty one great *Roads* centred in Rome. Some of the principal were Via *Sacra*, *Appia*, *Æmilia*, *Valeria*, *Flaminia*. These public roads 'issuing from the Forum traversed Italy, pervaded the provinces, and were terminated only by the frontiers of the empire.' Augustus erected a gilt pillar in the middle of the Forum, called *milliarium aureum*, from which distances on the various roads were reckoned. 'This curious monument was discovered in 1823.' (*Butler's* Geogr. Class. p. 39).

'They usually were raised some height above the ground which they traversed, and proceeded in as straight a line as possible, running over hill and valley with a sovereign contempt for all the principles of engineering. They consisted of three distinct layers of materials; the lowest, stones, mixed with cement, *statumen*; the middle, gravel or small stones, *rudera*, to prepare a level and unyielding surface to receive the upper and most important structure, which consisted of large masses accurately fitted together. These roads, especially in the neighborhood of cities, had, on both sides, raised foot ways, *margines*, protected by curb-stones, which defined the extent of the central part, *agger*, for carriages. The latter was barrelled, that no water might lie upon it.'

The most ancient and celebrated of all was the Appian way, called Regina Viarum, the Queen of Roads. It was constructed by the censor, Appius Claudius, in the year of the city 441, and extended from Rome to Capua. Afterwards it was continued to Brundusium 360 miles. At Sinuessa it threw off

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a branch called the Domitian way, which ran along the coast to Baiæ, Neapolis, Herculaneum, and Pompeii. 'The public roads were accurately divided by mile-stones. They united the subjects of the most distant provinces by an easy intercourse; but their primary object had been to facilitate the march of the legions. The advantage of receiving the earliest intelligence, and of conveying their orders with celerity, induced the emperors to establish, throughout their extensive dominions, the regular institution of posts. Houses were everywhere erected only at the distance of five or six miles; each of them was constantly provided with forty horses, and by the help of these relays, it was easy to travel an hundred miles in a day along the Roman roads. The use of the posts was allowed to those who claimed it by an Imperial mandate; but though originally intended for the public service, it was sometimes indulged to the business or convenience of private citizens.'

§ 53. There were eight principal *bridges* over the Tiber, which flowed through the city from the north; Pons *Milvius; Ælius*, still standing; *Fabricius; Cestius; Palatinus* or *Senatorius*, some arches of it still remaining; *Sublicius* or *Æmilius; Janicularis*, still existing; *Triumphalis* or *Vaticanus*.

Rome was called Septicollis, from having been built on seven mountains or hills. These were Mons *Palatinus, Capitolinus, Esquilinus, Cœlius, Aventinus, Quirinalis, Viminalis.*

The foundation or commencement of the city was made, according to the common accounts, on the *Mons Palatinus*, or *Palatium*. Here Romulus had his residence. Here the emperors usually abode, and hence the term *Palatium*, palace, applied to designate a royal or princely dwelling. The hill first added was probably the *Quirinalis*, on which it has been supposed was a Sabine settlement called *Quirium;* this addition being made when the union was formed between the Romans and Sabines, before the death of Romulus, and the Romans took the name of *Quirites*. The double *Janus* on the earliest coins is by some supposed to refer to this union. Next was added the hill *Cœlius*, on which a Tuscan settlement is supposed to have been planted. The *other four* hills were successively added, at least, before the close of the reign of Servius Tullius, sixth king of Rome. Two hills on the north of the Tiber were also connected with the city. The *Janiculum* was fortified by Ancus Martius, 4th king of Rome, as a sort of out-post and joined to the city by a bridge. The other, the Vaticanus, so called perhaps from the predictions uttered there by sooth-sayers, *vates*, was added at a later period; it was rather disliked by the ancients, but is now the principal place in Rome, being the seat of the Pope's palace, St. Peter's church, and the celebrated Vatican Library. A *tenth* hill, *Collis hortulorum*, called also *Pincius*, was taken into the city by Aurelian.

On the side of the *Capitoline* hill towards the Tiber was the *Tarpeian Rock;* 'of all that tremendous precipice, painted in such terrific colors, by Seneca, *immensæ altitudinis aspectus*, only thirty feet of its summit now overlook the consolidated dust of ancient temples and the accumulated filth of modern hovels.'

§ 54. Rome was originally divided into four districts. From the time of Augustus there were fourteen. The last division is followed by most topographers, and affords the most convenient order for mentioning the objects worthy of notice in the city. The names of the districts were as follows; 1. *Porta Capena;* 2. *Cœlimontium;* 3. *Isis* and *Serapis* or *Moneta;* 4. *Templum Pacis* or *Via Sacra;* 5. *Esquilina cum turri et colle Viminali;* 6. *Alta Semita;* 7. *Via Lata;* 8. *Forum Romanum;* 9. *Circus Flaminius;* 10. *Palatium;* 11. *Circus Maximus;* 12. *Piscina Publica;* 13. *Aventinus;* 14. *Trans Tiberim.* To desbribe only the most remarkable objects in each region or district would trespass on our designed limits, and we must be content with merely naming some of them.

See *G. C. Adler's* ausfuerliche Beschreibung der Stadt Rom. Altona 1781. 4. with engravings. The basis mainly, is the arrangement of Sextus Rufus and Publius Victor with the additions of Nardini and others. *Grævii* Thesaurus vol. 3 and 4. *Nardini's* Italian original was published anew by *A. Nibby*, Rome 1820. with plates.—Descrizione di Roma Antica forma nuovamente Con le Autorita di Bart. Marliani, Onof. Panvinio, &c. with plates. Rom. 1697.—*C. Fea*, Nuova descrizione di Roma antica e moderna. Rom. 1820. 3 vols. 8. with plates.—*C. Burton*, Monuments and Curiosities of Rome. Transl. into German by *Sickler*, Weim. 1823. 8.—*Venuti* Descrizione topografia delle antichita di Roma, ed. by *Visconti*, 1803.—A tabular statement of the objects included in the 14 regions is given in Kennett's Rom. Antiquities, ch. ii.—On the remains monuments of ancient Rome, cf. P. I. § 186, 191, 226, 242.

§ 55. There were large open places in the city, designed for assemblies of the people, and for martial exercises, and also for games, termed *Campi*. Of the nineteen, which are mentioned, the Campus Martius was the largest and most famous. It was near the Tiber; thence called sometimes *Tiberinus*, but usually *Martius*, as consecrated to Mars. It was originally the property of Tarquin the Proud, and confiscated after his expulsion. In the later ages it was surrounded by several magnificent structures; and porticos were erected under which the citizens could exercise in rainy weather. It was also adorned with statues and arches. Comitia were held here; and there were Septa or Ovilia (P. IV. § 259) constructed for the purpose.

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§ 56. The main streets of the city were termed *viæ*. On each side were connected blocks of houses and buildings; these being separated by intervening streets and by lanes or alleys, would form separate divisions, or a sort of squares; the portions occupied by buildings and thus separated were called *Vici*; of these there were, it is said, 424. They had particular names; e. g. Vicus *albus*, *jugarius*, Ianarius, *Tibertinus*, Junonis, *Minervæ*, *&c.*

§ 57. The name of *Fora* was given to places where the people assembled for the transaction of business. Although at first business of every sort was probably transacted in the same place, yet with the increase of wealth, it became convenient to make a separation; and the *Fora* were divided into two sorts *Civilia* and *Venalia*. The Roman *Fora* were not, like the ἀγοραι of the Greeks, nearly square, but oblong, the breadth not more than two thirds of the length; the difference between the length and breadth of the chief Forum discovered at Pompeii is greater.

Until the time of Julius Cæsar there was but one Forum of the first mentioned class; that generally called *Forum Romanum*, or Forum simply, by way of eminence. This gave name to the 8th region (§ 54), and was between the Capitoline and Palatine hills; it was 800 feet wide, built by Romulus, and adorned on all sides, by Tarquinius Priscus, with porticos, shops and other buildings. On the public buildings around the Forum great sums were expended in the architecture and ornaments. Here were *basilicæ*, *curiæ* and *tabularia*; temples, prisons, and public granaries; here too were placed numerous statues, with other monuments. In the centre of the Forum was the place called the Curtian Lake, where Curtius is said to have plunged into a mysterious gulph or chasm, and thus caused it to be closed up. On one side were the elevated seats (or *suggestus*, a sort of pulpits), from which magistrates and orators addressed the people; usually called the *Rostra*; because adorned with the beaks of ships, taken in a sea-fight from the inhabitants of Antium. Near by was the part of the Forum called the Comitium, where some of the legislative assemblies were held, particularly the *Comitia Curiata*. In or near the Comitium was the *Puteal Attii*; a *puteal* was a little place surrounded by a wall in the form of a square and roofed over; such a structure was usually erected on a spot which had been struck with lightning. Not far from the Puteal *Attii* was the Prætor's *Tribunal*, for holding courts. There was in the Forum, near the Fabian Arch, another structure marking a place struck with lightning, the Puteal *Libonis*, near which usurers and bankers were accustomed to meet (*Hor.* Sat. ii. 6, 35). The *milliarium* in the Forum has already been mentioned (§ 52).

Besides this ancient Forum there were *four* others built by different emperors, and designed for civil purposes; the *Forum Julium*, built by Julius Cæsar, with spoils taken in the Gallic war; the *Forum Augusti*, by Augustus adorned with statues of the kings of Latium on one side and the kings of Rome on the other; the *Forum Nervæ*, begun by Domitian and finished by Nerva, having statues of all the emperors; and the *Forum Trajani*, by Trajan, the most splendid of all.

The *Fora Venalia* were 14 in number; among them the Forum *Boarium*, ox and cow market, adorned with a brazen bull; *Piscarium*, fish market; *Olitorium*, vegetable market; *Suarium*, swine market, &c.

§ 58. In speaking of the temples of Rome, the first place belongs to the *Capitolium*. The Capitol was one of the oldest, largest and most grand edifices in the city. It was first founded by Tarquinius Priscus, and afterwards from time to time enlarged and embellished. Its gates were brass and it was adorned with costly gilding; hence the epithets *aurea* and *fulgens* applied to it. It was on the *Capitoline* hill in the highest part of the city, and was sometimes called *arx*. The ascent from the Forum to it was by 100 steps. It was in the form of a square extending about 200 feet on each side. Its front was decorated with three rows of pillars, the other sides with two. Three temples were included in this structure, that of Jupiter Capitolinus in the centre, one sacred to Minerva on the right, and one to Juno on the left. The Capitol also comprehended some minor temples or chapels, and the *Casa Romuli*, or cottage of Romulus, covered with straw. Near the ascent to the capitol was also the *asylum*, or place of refuge.

This celebrated structure was destroyed or nearly so, by fire, three times; first, in the Marian war, B. C. 83, but rebuilt by Sylla; secondly in the Vitellian war, A. D. 70, and rebuilt by Vespasian; thirdly, about the time of Vespasian's death, after which it was rebuilt by Domitian with greater magnificence than ever. A few vestiges only now remain.

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§ 59. The temple next in rank was the *Pantheon*, built by Marcus Agrippa, son-in-law of Augustus, and consecrated to Jupiter Ultor, or as its name imports, to *all the gods* (*παντῶν θεῶν*). It is circular in form and said to be 150 feet high and of about the same breadth. The walls on the inside are either solid marble or incrusted. The front on the outside was covered with brazen plates gilt and the top with silver plates, but now it is covered with lead. The gate was of brass of extraordinary size and work. It has no windows, but only an opening in the top, of about 25 feet in diameter, to admit the light. The roof is curiously vaulted, void spaces being left here and there for the greater strength. The Pantheon is one of the most perfect of the ancient edifices remaining at Rome. It is now called the *Rotunda*, having been consecrated by pope Boniface 4th, A. D. 607, to the Virgin Mary and *all the Saints*. It is worthy of remark that such has been the accumulation of the soil around it, that the entrance, which used to be gained by ascending 12 steps, is now found only by descending as many.

§ 60. There were many other temples in ancient Rome (cf. P. IV. § 203), which cannot here be described. The temple of *Saturn* was famous particularly as serving for the public *treasury*; perhaps thus used because one of the strongest places in the city; although some ascribed it to the tradition, that in the golden age, under Saturn, fraud was unknown. In this temple were also kept the public registers and records, among them the *Libri Elephantini*, or ivory tables containing lists of the tribes.

The temple of *Janus* was built or finished, at least, by Numa; a square edifice, with two gates of brass, one on each side; which were to be kept open in time of war and shut in time of peace. So continually was the city engaged in wars, that the gates of Janus were seldom shut; first, in the reign of Numa; secondly, at the close of the first Punic war, B. C. 241; three times in the reign of Augustus; the last time near the epoch of Christ's birth; and three times afterwards, once under Nero, once under Vespasian, and lastly, under Constantius, about A. D. 350. The gates were opened with formal ceremony (*Virg.* Æn. vii. 707).

The temple of Apollo on the Palatine hill was celebrated on account of its library (P. I. § 126). The temple of Vesta yet exists in a small circular church, on the side of the Palatine hill towards the Tiber. Besides these, we may name the temple of *Concord*; of the goddess of Peace (*Paci æternæ*); of Castor and Pollux; of *Valor*, built by Marcellus.

The Romans were accustomed, like other ancient nations, to consecrate groves and woods to the gods. As many as 230 sacred groves (*luci*) are enumerated, chiefly within the city of Rome.

§ 61. The *Curiæ* were public edifices, or parts of public edifices, and appropriated, some of them for assemblies of the senate and civil councils, others for meetings of the priests and religious orders for the regulation of religious rites. To the former class the *Senacula* seem to have belonged. The following were among the Curiæ; viz. *Curia Romana, Vetus, Hostilia, Vallensis, Pompeii*, &c.

The *Basilicæ* were buildings of great splendor, devoted to meetings of the senate, and to judicial purposes. Here counsellors received their clients, and here bankers also had rooms for transacting their business. There were fourteen of these buildings; among them, *Basilica vetus, Constantiniana, Siciniana, Julia*, &c.—Both the Basilicæ and the Curiæ were chiefly around the Forum.

It should be remarked that the term *Basilica* was applied to many of the ancient Christian churches, because they so much resembled the *Basilicæ* just described. The earliest churches bearing this name were erected under Constantine. He gave his own palace on the Cœlian hill to construct on its site a church, which is recognized as the most ancient Christian Basilica. Next was that of St. Peter on the Vatican hill, erected A. D. 324, on the site and with the ruins of the temples of Apollo and Mars; it stood about 12 centuries, and was then pulled down by pope Julius 2d, and on its site has arisen the modern church of the same name.

§ 62. The *Circi* were structures appropriated to public spectacles, to races and to fighting with wild beasts. They were generally oblong, having one end at right angles with the sides, and the other curved, and so forming nearly the shape of an ox-bow. A wall extended quite round, with ranges of seats for the spectators. There were eight of these buildings, besides the *Circus Maximus*, described in another place (P. IV. § 232), situated in the vicinity of the Forum.

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We only add here, that this is said to have been enlarged after the time of Julius Cæsar, so as to contain 260,000 persons.

The *Stadia* were structures of a similar form, designed for contests in racing, but less in size and cost.—*Hippodromi* were of the same character and seem to have been sometimes built for private use.

§ 63. Ancient Rome had also a number of large edifices constructed for the purpose of dramatic exhibitions, and for gladiatorial shows. Those for the former use were termed *theatra* (cf. P. IV. § 238). The first, permanent, was that erected by Pompey, of hewn stone. Near this in the vicinity of the river were two others, that of Marcellus and that of Balbus; hence the phrase applied to them, *tria theatra*.—The structures designed for the gladiatorial shows were termed *Amphitheatra* (P. IV. § 238), of which the most remarkable was the Coliseum, still remaining, a most stupendous ruin. The *Odea* were buildings circular in form, and ornamented with numerous seats, pillars and statues, where trials of musical skill were held, and poetical and other literary compositions were exhibited, after the manner of the Greeks. Those established by Domitian and Trajan were the most celebrated.

§ 64. The buildings constructed for the purpose of bathing (*balnea*) were very numerous; such as were of a more public character were called *thermæ*. In the time of the republic the baths were usually cold. Mæcenas is said to have been the first to erect warm and hot ones for public use. They were then called *thermæ*, and placed under the direction of the *ædiles*. Agrippa, while he was ædile, increased the number of *thermæ* to 170, and in the course of two centuries there were no less than 800 in imperial Rome. The *thermæ Diocletiani* were especially distinguished for their extent and magnificence. Those of Nero, Titus, Domitian, and especially Caracalla, were also of celebrated splendor.

The edifices designed for public baths, although differing in magnitude and splendor and in the details of arrangement, were all constructed on the same common plan. 'They stood among extensive gardens and walks and often were surrounded by a portico. The main building contained spacious halls for swimming and bathing; others for conversation; others for various athlethic exercises; others for the declamation of poets and the lectures of philosophers; in a word for every species of polite and manly amusement' Those erected by the emperors especially had these appendages, and were of great magnificence. 'Architecture, sculpture, and painting exhausted their refinements on these establishments, which for their extent were compared to cities: incrustations, metals and marble were all employed in adorning them. The baths of Caracalla were ornamented with two hundred pillars, and furnished with sixteen hundred seats of marble: three thousand persons could be seated on them at one time. Those of Diocletian surpassed all the others in size and sumptuousness of decoration; and were besides, enriched with the precious collection of the Ulpian library. We can entertain some idea of the extent of this edifice, when we are told that one of its halls forms at present the church of the Carthusians, which is among the largest and at the same time most magnificent temples of Rome. Here we are furnished with one of the many monuments of the triumph of Christianity, in despite of the most persevering and cruel persecutions of the then sovereigns of the world. On this very spot, where the organ, and the choral strain of devotion are now daily heard, Diocletian is said to have employed in the construction of his baths forty thousand Christian soldiers, whom, after degrading with all the insignia of ignominy, he caused to be massacred when the edifice was completed.—It may be added that the private baths, at some of the villas of the rich, vied in splendor with the public thermæ. According to Seneca, the walls were of Alexandrian marble, the veins of which were so disposed as to resemble a regular picture: the basins were set round with a most valuable kind of stone imported from the Grecian islands; the water was conveyed through silver pipes, and fell by several descents in beautiful cascades; the floors were inlaid with precious gems; and an intermixture of statues and colonnades contributed to throw an air of elegance and grandeur over the whole. (*Bell* on Baths. Phila. 1831. 12.)

As no particular description of an ancient bath has been given elsewhere in this work, it seems proper to introduce here some account of such a structure. The following description, drawn chiefly from the public baths discovered at Pompeii, will apply substantially both to the Greek and Roman baths.—'The building, which contained them, was oblong, and had two divisions, the one for males, and the other for females. In both, warm or cold baths could be taken. The warm baths, in both divisions, were adjacent to each other, for the sake of being easily heated. In the midst of the building, on the ground-floor, was the heating-room, *hypocaustum*, by which not only the water for bathing, but sometimes also the floors of the adjacent rooms, were warmed. Above the heating-room was an apartment in which three copper kettles were walled in, one above another, so that the lowest (*caldarium*) was immediately over the fire, the second (*tepidarium*) over the first, and the third (*frigidarium*) over the second. In this way, either boiling, luke-warm, or cold water could be obtained. A constant communication was maintained between these vessels, so that as fast as hot water was drawn off from the cal-

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darium, the void was supplied from the tepidarium, which, being already considerably heated, did but slightly reduce the temperature of the hotter boiler. The tepidarium, in its turn, was supplied from the piscina or frigidarium, and that from the aqueduct; so that the heat, which was not taken up by the first boiler, passed on to the second, and instead of being wasted, did its office in preparing the contents of the second for the higher temperature which it was to obtain in the first. The coppers and reservoir were elevated considerably above the baths, to cause the water to flow more rapidly into them. The terms frigidarium, tepidarium, and caldarium are applied to the apartments in which the cold, tepid, and hot baths are placed, as well as to those vessels in which the operation of heating the water is carried on.

The bathing rooms had, in the floor, a basin of mason-work, in which there were seats, and round it a gallery, where the bathers remained before they descended into the bath, and where all the attendants were.' In the division of the Pompeian baths supposed to belong to the men, the principal public entrance led directly into the *vestibule*, a sort of court, along three sides of which there ran a portico or walk (*ambulacrum*). Seats were ranged round the walls perhaps for the slaves, who accompanied their masters to the bath. In this place was the box for the *quadrans* (fourth of an *as*, less than a farthing), the piece of money given as a fee for bathing by each visitor. A corridor or small passage, in which were found above 500 lamps, conducted from the court into the room for undressing, *apodyterium*. This room had three seats, made of lava, with a step to place the feet on. The room was stuccoed from the cornice to the ground, highly finished and colored yellow. In the vaulted roof was a window with a single large pane of glass (cf. P. IV. § 235). Various ornaments were carved in the cornice. The floor was paved with white marble in mosaic. Several doors communicated with the room.—One of these led to the cold bath, *frigidarium*. This was a round chamber, encrusted with yellow stucco, having its ceiling in the form of a truncated cone, apparently once painted blue. It was lighted by a window near the top. In it were four niches equi-distant from each other, with seats, *scholæ*, in them for the bathers. There was also a basin nearly 13 feet in diameter and 2 feet 9 inches deep, entirely lined with white marble, with two marble steps to aid the descent into it, and a sort of cushion, *pulvinus*, also of marble, at the bottom, for the bathers to sit upon.—Another door of the undressing room opened into a passage leading to the *tepidarium*, or warm-chamber, so called from its warm but soft and mild temperature, which prepared the body of the bather for the more intense heat of the vapor and hot baths, and also softened the transition from the hot bath to the external air. This room was divided into a number of niches or compartments, was lighted by a window with a bronze frame of four panes of glass, and had many ornaments in stucco. A doorway led from it into the *caldarium* or *sudatorium*. This apartment exactly corresponded to the directions laid down by *Vitruvius*, for constructing the vapor bath. Its length was twice as great as its breadth, exclusive of the *laconicum* at one end, and the *labrum* at the other. It was stuccoed like the other rooms, painted yellow and decorated with various ornaments. The floor and walls of the sudatorium were made hollow, that the heated air might pass freely around: the design was to furnish a *sudatory of dry air*; 'it corresponds precisely with a hot stove room of the present day, except that the stove proper was beneath and outside the sudatorium.' The *laconicum* was a large semi-circular niche, seven feet wide and three feet six inches deep, in the middle of which was placed a vase for washing the hands and face, called *labrum*; this was a large basin of white marble, elevated 3 1-2 feet above the pavement and about 5 feet in diameter, into which the hot water bubbled up through a pipe in the centre; an inscription on this labrum states that it cost 750 sesterces. There is in the Vatican a magnificent porphyry labrum, found in one of the imperial baths at Rome. The *lavacrum*, or hot-bath, at the other end of the room, was 12 feet long, 4 feet 4 inches wide and 1 foot 4 inches deep; entirely of marble, into which the hot water was conveyed by a pipe; it was elevated two steps above the floor; the descent into it was by a single step, which formed a continuous bench around it for the convenience of the bathers.

Besides the rooms thus described, there was also a room, called the *unctuarium* or *elæothesium*; in which the bathers anointed their bodies with oil before taking their exercise, or with perfumes after bathing. This room was usually stored with pots containing numerous varieties of unguents appropriated to different parts of the body (P. IV. § 170). There was likewise another room, in which various exercises were performed before taking the bath; this room was sometimes called *ephebium*, more frequently *sphæristerium*, because the favorite exercise was the ball. The *conisterium* was an apartment, where was kept the powder which was sprinkled over the body after the exercises just mentioned. In the more splendid imperial baths there were various other rooms and halls.

Those who went to bathe first proceeded to the *apodyterium*, where they took off their clothes and committed them to the care of the *capsarii*, slaves employed for the purpose by the overseer, *balneator*. Thence they proceeded to the *unctuarium*, where they were anointed by other slaves, *aliptæ*. Thence they proceeded to the *sphæristerium*, to engage in some of the exercises of that apartment. From this room they went to the caldarium. In taking the hot bath in the latter room, they sat upon the step or bench already described, which was below the surface of the water. Here they scraped themselves with instruments called *strigiles*, usually of bronze, sometimes of iron; or this operation was performed by an attendant slave. From drawings on a vase found at Canino, it is inferred that the bathers, after the use of the strigils, rubbed themselves with their hands, and then were washed from head to foot by having pails or vases of water poured over them. They were then dried carefully with cotton or linen cloths, and covered with a light shaggy mantle, called *gausape*. On quitting the

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caldarium, they went into the tepidarium, and, after some delay, thence into the frigidarium; but are supposed not generally, to have bathed in these rooms at the public thermæ, but to have used them chiefly to soften the transition from the intense heat of the caldarium to the open air. The bathing was usually followed by an anointing of the body with the perfumed oils of the elæothesium, after which the clothes left in the apodyterium were resumed.

The customary time of day for bathing, both at the public *thermæ*, and the more private *balneæ*, was between 2 o'clock and dusk. Between 2 and 3 o'clock was considered the most eligible time for the exercise and the bath. The baths were usually closed at dusk; some of the emperors allowed them to be open until 5 in the evening. The charge for entrance was increased a hundred fold after 4 o'clock. Nero's baths were heated by 12 o'clock; and Severus allowed the baths to be opened before sunrise and even through the night, in summer. The rage for bathing seems to have continued until the removal of the seat of the empire to Constantinople; after which no new thermæ were erected and the old gradually fell into decay.

It is worthy of remark, that the exercise of *swimming* was connected with the custom of bathing. 'This art' it is said, 'was held in such estimation by the Greeks and Romans, that, when they wished to convey an idea of the complete ignorance of an individual, they would say of him, that he *neither knew how to read nor swim*, a phrase corresponding with our familiar one, that a person knows not how to read or write. Attached to, and forming a part of, the gymnasia and palæstræ, were schools for swimming; according to Pliny, the Romans had basins in their private houses for the enjoyment of this exercise' (*Bell.*)

For fuller details, with notices of some of the imperial baths, see *Pompeii*, p. 158.—The most copious work on the Roman Baths and their remains is that of *Cameron*, entitled The Baths of the Romans explained and illustrated. Lond. 1772. fol. with the illustrations of Palladio, 75 plates.—Cf. Les Thermes des Romains, dessinees par Andre Palladio, &c. Vicenza, 1785. fol.—See also *G. A. Bieuet*, Restauration des Thermes d'Ant. Caracalla. Par. 1828. fol. fine plates.—*J. B. Piranesi* (cited P. I. § 242. 2) 2d vol.

§ 65. The name of *Ludi* or schools was given to those structures, in which the various athletic exercises were taught and practiced; those most frequently mentioned are the *Ludus Magnus*, *Matutinus*, *Dacicus* and *Æmilius*. There were also several structures for exhibiting naval engagements, called *Naumachiæ*; as *Naumachia Augusti*, *Domitiani* (cf. P. IV. § 233).

Finally there were large edifices, sacred to the nymphs and called *Nymphæa*; one particularly noted, which contained artificial fountains and water-falls, and was adorned with numerous statues of these imaginary beings (cf. P. III. § 101).

§ 66. The Porticos or Piazzas (*porticus*) were very numerous. These were covered colonnades, adorned with statues and designed as places for meeting and walking for pleasure. They were sometimes separate structures, sometimes connected with other large buildings, such as basilicæ, theatres and the like. The most splendid was that of Apollo's temple on Mount Palatine, and the largest, the one called *Milliaria*. Courts were sometimes held in porticos; and goods also of some kinds were exposed for sale in them. (Cf. P. I. § 237.)

The city was adorned with Triumphal arches (*arcus triumphales*), to the number of 36, having statues and various ornaments in bas-relief (P. I. § 188). Some of them were very magnificent, as e. g. those of Nero, Titus, Trajan, Septimius Severus, and Constantine. These were of the finest marble, and of a square figure, with a large arched gate in the middle, and small ones at the sides.

§ 67. There were single pillars or columns, *columnæ*, also erected to commemorate particular victories, e. g. those of Duillius (cf. P. I. § 133. 1), Trajan, and Antoninus. The two last are still standing and are reckoned among the most precious remains of antiquity.

With great labor, Obelisks were removed from Egypt, of which those still existing, having been conveyed there by Augustus, Caligula, and Constantius the second, are the most remarkable.

Innumerable also were the statues, which were found not only in the temples, but also in many public places, in and upon large edifices. More than eighty of a colossal size are mentioned.

There were likewise erected at Rome a few trophies, *tropæa*. These were trunks of marble, sometimes of wood, on which were hung the spoils taken from the enemy, especially the weapons of war. There are two trunks of marble, decorated like trophies, still remaining at Rome, and supposed to have been erected by Marius for his victories, over Jugurtha, and over the Cimbri.

§ 68. Among the memorable things of Rome, the Aqueducts, *aquæductus*, should be mentioned. Their design was to furnish the city with a constant sup-

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ply of water, and great expense was laid out in constructing and adorning them. There were 14 of the larger sort; the *Aqua Appia*, *Marcia*, *Virgo*, *Claudia*, *Septimia* and *Alsietina*, are the most known. The smaller reservoirs (*lacus*) were commonly ornamented with statues and carver's work. Some of the aqueducts brought water more than 60 miles, through rocks and mountains, and over valleys supported on arches, sometimes above 100 feet high. The care of these originally belonged to the ædiles; under the emperors particular officers were appointed for it, called *curatores aquarum*.

The *Cloacæ* were also works of great cost and of very durable structure. They were a sort of sewers or drains, some of them very large, passing under the whole city, and discharging its various impurities into the Tiber. The principal was the *Cloaca Maxima*, first built by Tarquinius Priscus, cleansed and repaired by M. Agrippa; it was 16 feet broad and 30 feet high, formed of blocks of hewn stone. The Pantheon (§ 59) was over it; and many private houses stood directly upon the cloacæ (*Stuart's* Dict. of Arch.). These were under the charge of officers styled *curatores cloacarum*.

§ 69. Splendid tombs and monuments to the dead were sometimes erected (cf. P. IV. § 341). We may name here particularly the *Mausoleum* of Augustus, of a pyramidical form, 385 feet high, with two Obelisks standing near it, the *Moles Hadriani*, and the Tomb or *Pyramid* of Cestius. (Cf. P. I. § 226.)

§ 70. The number of private buildings, which were called *domus* when contiguous to one another, and *insulæ*, when they were isolated or when several buildings of one owner were connected together and separate from others, amounted to above 48,000 in the most flourishing times. Among them were some of great splendor, partly of marble, and adorned with statues and colonnades. The more celebrated were the palaces of Julius Cæsar, Mamurra, Junius Verus, Cicero, and Augustus, the golden house of Nero, the palace of Licinius Crassus, Aquilius, Catulus, Æmilius Scaurus, Trajan, Hadrian, &c. Before the conflagration of the city under Nero, the streets were narrow and irregular, and the private houses were incommodious, and some even dangerous from their imperfect architecture and their height of three lofty stories. In the time of Nero, more than two thirds of the city was burnt. Of the 14 districts, only 4 remained entire. The city was rebuilt with more regularity, with streets broader and less crooked; the areas for houses were measured out, and the height restricted to 70 feet.

§ 71. The manors or country seats, *villæ*, of the more distinguished Romans were also works of costly architecture, adorned with sculpture, and rich gardens, especially those termed *villæ urbanæ* or *prætoriæ*. Among the more remarkable were the villas of Lucullus, Augustus, Mæcenas, Hadrian, and the Gordiani. (Cf. P. IV. § 326.)

The suburbs of ancient Rome were so extensive, that its neighborhood was almost one immense village, but at present, the vicinity of Rome, called *Campagna di Roma*, is a complete desert. Modern Rome is built chiefly on the ancient Campus Martius. The accumulation of ruins has raised very sensibly the soil of the city, as is evident from what has been said respecting the entrance of the Pantheon (§ 59), and the height of the Tarpeian rock (§ 53).

§ 72. We proceed now to what remains to be described in the south of Europe (cf. § 27); and we might include the whole under the term *Græcia*, taken in a very comprehensive sense, in which it has sometimes been used. For it has been made to cover not only the Peloponnesus and Greece Proper, but also Epirus, Thessalia, Macedonia, and even Thracia. The victories of Philip having procured him a vote in the Amphictyonic council, his Thessalian and Macedonian dominions were consequently ranked among the Grecian states. The valor and policy of the Epirote kings procured the same honor for Epirus not long after; and finally, Thrace was raised to the same dignity, when it became the habitation of the Roman emperors. But Græcia is rarely used in so large a sense, and we shall first consider ancient Thrace separately, and include the other countries under Græcia.

THRACIA was bounded on the north by the chain of mount Hæmus, which separated it from Mœsia; on the east by the Euxine sea, Thracian Bosphorus, and Hellespont, which divided it from Asia; on the south by the Ægean sea;

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and on the west by the river Strymon, dividing it from Macedon. In consequence of the conquests of Philip, the river Nessus became the mutual boundary of Thrace and Macedon, the intermediate district being annexed to the latter country.—The peninsula contained between the Bay of Melas, and the Hellespont was called the Thracian Chersonese, so celebrated in the wars between Philip and the Athenians.

§ 73. The capital of Thrace, and at one time of the civilized world, was Byzantium, or Constantinopolis, built on the north-eastern extremity of the Chersonese, called from its beauty Chrusoceras, or the golden horn. By whom this city was founded is a matter of dispute; but it was greatly enlarged and beautified by Constantine the Great, who, in the fourth century of the Christian era, transferred the seat of government hither from Rome. On the division of the Roman empire, this city became the capital of the Greek or eastern part; it retained this distinction for many years, until from the vices of the inhabitants, and the imbecility of their rulers, it was captured by the Turks, on the 29th of May, A. D. 1453.—On the topography of Byzantium, *Gibbon*, ch. xvii.—*N. Am. Rev.* 16th vol. or 7th of New Series, p. 438.

The other principal towns were, Salmydessus, *Midijeh*, celebrated for shipwrecks; Thynia, a town and promontory, whence the Thyni, who colonized Bithynia in Asia Minor, came; Apollonia called afterwards Sizopolis, *Sizeboli*, and Mesembria, built by a colony of Megarensians; all on the Euxine sea.—Selymbria, *Selibria*, and Perinthus, or Heraclea, *Erekli*, on the Propontis.—Callipolis, *Gallipoli*, at the junction of the Propontis and Hellespont; the small towns Madytos and Cissa, near where the little river Ægos Potamos joins the Hellespont, the scene of the fatal battle in which Lysander destroyed the naval power of the Athenians, and Sestos, *Zenunie*, where Xerxes built his bridge of boats across the Hellespont.—Sestos and Abydos are also celebrated for the loves of Hero and Leander. The possibility of swimming across the Hellespont was for a long time doubted, but it was performed by the late Lord Byron.

On the bay of Melas, so named from the river Melas, that empties itself into it, were Cardia, destroyed by Lysimachus, to procure inhabitants for a new town, Lysimachia, that he had built a little farther south, and Eion, which was burned by its governor, Boges.—In the interior were Trajanopolis, built by Trajan, and Adrianopolis, its successful rival, built by Adrian, and now the second city of the Turkish empire.—At the east mouth of Hebrus stood Ænos, said to have been founded by Æneas, near the territory of the Cicones; on the west side, Doriscus, where Xerxes reviewed his immense armament after passing the Hellespont, and it is said that his army were so numerous as completely to drain the neighboring river Lessus. At the mouth of the Nessus was Abdera, the birthplace of the philosopher Democritus, near which were the stables of Diomede, who is said to have fed his horses on human flesh.

§ 74. The principal rivers of Thrace were the Hebrus, *Maritza*, celebrated for the clearness and rapidity of its waters, Nessus, *Nissar*, and Strymon, *Jamboli*.—The principal mountains of Thrace were Mount Hæmus, extending from the Euxine sea in a western direction between Mœsia and Thrace, Rhodope extending from the Euxine sea to the sources of the Nessus, and Pangæus, thence to the north of Macedon.—The principal seas and bays adjoining this extensive maritime country were Pontus Euxinus, Bosphorus Thracius, Propontis, Hellespontus, Melanis Sinus, *Gulf of Saros*, and Strymonicus Sinus, *Gulf of Contessa*.

§ 75. Thrace was anciently possessed by several independent tribes, one of these, the Dolonei, being hard pressed by the Absinthians, their neighbors, sent to Delphi to consult the oracle about the event of the war. The ambassadors were directed to choose as leader the person who should first invite them to his house. While passing through Athens they were hospitably entertained by Miltiades the son of Cypselus; they immediately requested him to accompany them to the Chersonesus, and Miltiades, having consulted the oracle at Delphi, accepted the invitation.—On his arrival he was immediately created king, and the Absinthians were soon after defeated. He fortified the Chersonesus by building the long wall across the Isthmus, and after a prosperous reign bequeathed the crown to his nephew Stesagoras.—Stesagoras dying after a short reign, his brother Miltiades was sent from Athens by the Pisistratidæ as his successor. He had not reigned long, when Darius king of Persia, sent a fleet of Phœnicians against

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the Chersonese, and Miltiades, unable to make any effective resistance, retired to Athens.

The Chersonese, after the defeat of the Persians, was principally possessed by the Athenians, who colonized all the coast. The interior of Thrace remained subject to the native princes, until the whole country was united to Macedon by Philip and Alexander.

§ 76. What remains to be described in Europe we shall include, as already remarked (§ 72, under GRÆCIA, using this name in what is commonly considered its most comprehensive sense (cf. P. IV. § 2). The extensive region thus included in Græcia presents *four* general divisions, which are obviously suggested by the natural face of the country. The 1st is that part, which lies north of the chain of mountains called *Cambunii*, which are connected by the Stymphæi Montes with the Acro Ceraunii; the 2d is the part between the Cambunii on the north, and another line of highlands and mountains on the south, which may be traced from the Sinus Maliacus on the east, to the Sinus Ambracius on the west; in its eastern extremity it forms the pass of Thermopylæ, and the chain is in this portion of it called *Œta*; as it stretches back in a northerly and then westerly direction, it is called *Pindus*; this sends down a spur from the sources of the river Achelous to the Sinus Ambracius, where it forms another pass corresponding to that of Thermopylæ on the east; the 3d is the part between the mountains just traced and the gulfs on each side of the isthmus of Corinth, Sinus Corinthiacus and Sinus Saronicus; and the 4th is the peninsula connected to the main by that isthmus. The *first*, is Macedonia; the *second*, Epirus and Thessalia; the *third*, Hellas; the *fourth*, Peloponnesus.

§ 77. (1) MACEDONIA, considered as including the first of the natural divisions above described, was bounded W. by the Mare Hadriaticum: N. by Illyricum and Mœsia; E. by Thracia from which it was separated by Mt. Rhodope and the river Nestus flowing from Rhodope; S. by the Ægæum Mare, the Cambunii Montes and the other mountains forming the chain already mentioned, which terminates in the Acro Ceraunii on the western extremity.

In noticing the physical features of Macedonia, it will be observed that Mt. Hæmus and Mt. Rhodope, meeting on its N. E. corner, stretch along on its north in a single chain; this was called Orbelus Mons; a spur from Orbelus will be noticed running down south through Macedonia, and forming a connection with the Stymphæi, or mons Stympha, already named between the Cambunii and the Acro Ceraunii. The waters east of this spur flow to the Ægean; those west of it to the Hadriatic.

§ 78. The principal river of the west was the Drilo, *Drino*, which runs through lake Lychnidus, and empties into a bay of the Hadriatic, north of the point called Nymphæum Promontorium.—One of the most important places in this western portion was Apollonia, on the Hadriatic coast, celebrated in the Roman age of Greek Literature (P. II. § 9) for its cultivation, and said to be the place where Augustus acquired his knowledge of Greek, and finished his education. Another place is worthy of notice, Epidamnus, further north, called Dyrrachium by the Romans, the place where travelers from Italy to Greece generally landed.—This portion west of the spur was taken from Illyricum by Philip (*Rollin*, B. 14. § 1).

§ 79. The country east of the spur is principally champaign. We notice three most considerable rivers; the Haliacmon, *Platemone*, in the southern part, flowing east to the Sinus Thermaicus, *Gulf of Thesalonica*, or *Salonichi*; the Axius, *Vardari*, rising in the heights between Macedonia and Mœsia, and running S. to the head of the same gulf, receiving on its way many tributaries, and uniting with the Erigon on the west before its discharge; the Strymon, rising in Mt. Rhodope, and flowing to the Sinus Strymonicus, *Gulf of Contessa*.—Between the two gulfs or bays just named, was the peninsula sometimes called Chalcidice, and presenting peculiar features, having a cluster of mountains on its neck, and being split into three smaller peninsulas by two bays, the Toronaicus, *G. of Cassandra*, and the Singeticus, *G. of Monte Sancto*. The western of these smaller peninsulas was Pallene or Phlegra, the fabled scene of the battle between Jupiter and the Giants (*Ov.* x. 151.); the eastern was marked by Mt. Athos, extending several leagues upon and projecting into the sea, and was celebrated for a canal said to be cut across its neck by Xerxes to avoid the passage around Mt. Athos, that passage having proved so fatal to the fleet of Darius.

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§ 80. This portion of Macedonia had numerous subdivisions, many of which are not important, even if they could be accurately traced. Pæonia was in the northern part. The part between the Strymon and Nestus was called Edonis. The southern part on the west of the Sinus Thermaicus, was Pieria. Emathia was north of Pieria, and of the same gulf.

Emathia was the most important province. In this was situated Edessa, the original capital of the country, on the Erigon; also Pella, on the Lydias, subsequently made the capital by Amyntas, the father of Philip. Further east, on the Sinus Thermaicus, was Thermæ, afterwards called Thessalonica, the place of Cicero's banishment, and the capital of the country as a Roman province. On the peninsula which has been described were Potidæa, or Cassandria, on the neck of Pallene, celebrated for its splendor under king Cassander; Olynthus, memorable for its siege by Philip, who after much labor captured it by treachery; Chalcis, which gave name to the region; Stagira, *Stagros*, on the eastern coast, the birth-place of Aristotle.—In Edonis were two important towns; Amphipolis, originally on an island in the river Strymon, an Athenian colony; Philippi, further east, near Mons Pangæus, a branch from Rhodope. It was built by Philip, for the same purpose for which the Athenians built Amphipolis, to secure the valuable gold and silver mines found in this region. It is celebrated for the battle in which Brutus and Cassius were defeated by Augustus and Antony, B. C. 42. It was on Pangæus that the wonders ascribed to the lyre of Orpheus were said to be performed (P. II. § 48). Two precipices of this mountain, now called *Castagnas*, approach to the sea nearly opposite to the island Thasus, and form very narrow passages, which were defended by walls.—In Pieria, one of the most memorable places was Pydna, *Kitra*, where Olympias was murdered by Cassander, and where the Roman general Paulus Æmilius made a prisoner of Perseus the last king of Macedonia, B. C. 168. North of this, on the coast, was Methone, at the siege of which Philip lost his right eye.

§ 81. The kingdom of Macedonia was said to be founded by Caranus, a descendent of Hercules, B. C. 814; but it did not acquire consequence until the reign of Philip, who ascended the throne B. C. 360. It has been stated, that 150 different nations or tribes were finally included within its limits.

§ 82. (2) Epirus and Thessalia, embraced in the second natural division pointed out (§ 76), are next to be noticed.

Thessalia is described by Herodotus as a very extensive plain, embosomed in mountains. The Cambunii and Olympus were on the north; Pelion and Ossa, on the east; Pindus on the west; and Œta, on the south: so that only the small portion of coast between the Sinus Pelasgicus and the Sinus Maliacus is without the guard of mountains; and even this has a guard a little in the interior, by Mt. Othrys, which strikes across from Pindus to Pelion.

The extensive plains of Thessaly were peculiarly favorable to the breeding of horses; and the Thessalians were the first who introduced the use of cavalry, horses having been, at first, only used for draught. Hence, perhaps, arose the fable of the Centaurs, a people of Thessaly, who were supposed to have been half man and half horse. The Thessalian cavalry maintained their superiority to a very late period, and to them Philip was indebted for many of his victories.

§ 83. The northern part of Thessaly was called Pelasgiotis, from the Pelasgi, an Asiatic wandering tribe, who are supposed to have been the first inhabitants of Greece. The principal cities in Pelasgiotis were Larissa, the capital of the province; Gomphi, destroyed by Cæsar; Gonnus and Gyrtona, near the entrance of the vale of Tempe, so celebrated for its natural beauties; Scotussa, near which are some hills, called, from their shape, Cynos Cephale, where Philip was defeated by Quintus Flaminius; and Pharsalus, near which Pompey was overthrown by Cæsar.

The eastern part of Thessaly was named Magnesia; the most remarkable places were Sepias, a small village on a promontory of the same name, where the fleet of Xerxes received an omen of their final overthrow, being shattered in a storm; Demetrias, *Vloo*, built by Demetrius Poliorcetes, and which, from the commercial advantages of its situation, almost depopulated the neighboring towns; Melibœa, the city of Philoctetes; Iolcos, the residence of Jason and Medea; Pagasæ, where the ship Argo was built, from which the Sinus Pelasgicus is sometimes called Pagasæus: Aphetæ, *Fetio*, whence the Argonautic expedi-

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tion sailed; Pheræ, the residence of the tyrant Alexander; and Thebæ, near the river Amphrysus, where Apollo fed the herds of king Admetus.

In the southern parts of Thessaly were Malia, which gives name to the Maliac bay; Larissa, called Cremasté, from its sloping situation, the capital of the kingdom of Achilles; Alos, at the foot of mount Othrys, near which the combat between the Centaurs and Lapithæ took place; Phylace, on the sea coast, the residence of Protesilaus; Dorion, where the musical contest between Thamyris and the Muses took place; Hypata, famous for the magical arts of its women (*Hor.* Ep. 5.); Lamia, where Antipater was fruitlessly besieged by the Athenians; and Trachis, *Zeiton*, celebrated for its desperate resistance when besieged by the Romans.

§ 84. The mountains have been mentioned above. The most remarkable river was the Peneus, which passing through the vale of Tempe falls into the Ægean sea. This river is said to have overflowed Thessaly, until Hercules opened a passage for the waters between mounts Olympus and Ossa.--The principal inlets of the Ægean sea, on the Thessalian coast, were Sinus Pelasgicus, or Pagasæus, *Gulf of Volo*, and Sinus Maliacus, *Gulf of Zeiton*.

§ 85. The inundation of Thessaly, during the reign of Deucalion, is one of the first events recorded in profane history; all the inhabitants, except Deucalion and his wife Pyrrha, are said to have been destroyed. Perplexed to discover by what means the human race might be restored they consulted the oracle of Themis, and were ordered to throw stones behind them; those thrown by Deucalion became men and those by Pyrrha women. In this fable the history of some partial inundation seems to be confounded with the tradition of the universal deluge.

The next remarkable occurrence was the Argonautic expedition under Jason, aided by the bravest heroes of Greece, in the ship Argo (P. III. § 127].--Achilles was the most remarkable Thessalian prince after Jason; he was the son of Peleus and the sea-nymph Thetis; an oracle had foretold that he would perish if he accompanied the Greeks to Troy; to prevent this, his mother concealed him at the court of Lycomedes, king of Scyros, by one of whose daughters he begat Pyrrhus, or Neoptolemus, afterwards king of Epirus. Achilles was at last discovered by Ulysses and brought to Troy, where he was slain by Paris, one of the sons of Priam.

During the supremacy of Athens and Sparta, Thessaly seems to have been of little importance. The greater part of it was annexed to Macedon by Philip and his successors.—It was cruelly devastated in the wars between the Romans and the Macedonian and Syrian kings; it also suffered very severely in the civil wars between Cæsar and Pompey.

§ 86. Under EPIRUS a greater extent than we have assigned to it is often included. We have suggested as its natural boundaries on the north the mountains Cambunii and Acro Ceraunii, and on the south, the Sinus Ambracius; but the region called *Orestis* between the Acro Ceraunii and the river Aous is commonly termed a province of Epirus; and *Acarnania*, within the proper limits of Hellas, is also often considered as another province. In all descriptions, it is separated from Thessaly by Mt. Pindus; while the Mare Ionium bounds it on the west. Within the compass here given, it included the provinces Chaonia, Thesprotia, and Molossis.

§ 87. *Chaonia* was the portion under the Acro Ceraunii on the south, said to be named from Chaon, the brother of Helenus son of Priam. These mountains were so called from their summits (ἄκρα) being often struck with lightning (κεραυνὸς); they were remarkable for attracting storms, and were dreaded by mariners; the rocks at the western extremity of their southern branch, *Acro-Ceraunia*, were called infamous (*infames*).—The principal towns were Oricum in the extreme north, on the coast between the branches of the mountains just mentioned, and Anchesmus also on the coast and in the extreme south of the province.

Thesprotia extended on the coast from Chaonia to the Sinus Ambracius. *G. of Arta.* Its principal places were Buthrotum on the river Xanthus, near which Æneas is said to have landed on his flight from Troy to Italy; and Ephyra, on the river Acheron, flowing to the harbor called *Glycys Limen* (γλυκὺς λιμήν). Ephyra was subsequently called Cichyrus; the ruins of its walls are said to be still visible (*Hughes*, Travels in Greece and Albania. 2 vols. 4. Lond. 1820).—The river Acheron is joined at it its mouth by the Cocytus. These were ranked

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in the ancient mythology among the *flumina inferorum*, or infernal rivers; three others had the same rank; the Styx, in Arcadia, the Lethe, in Bœotia probably, and the Phlegethon, the location of which, as an actual river, is unknown, although it is represented sometimes as uniting with the Acheron.

Molossis was east of Thesprotia, and north of the Sinus Ambracius. Its principal towns were Ambracia, the residence of the Epirote kings; Dodona, famous for its oracle and temple of Jupiter (P. IV. § 71), and Passaro, where the kings of Epirus took the coronation oath.—The Molossian dogs were highly esteemed by the ancients.

§ 88. We meet but casual mention of the Epirotes in history until the Macedonian empire was divided after Alexander's death. It was then that this people, who had hitherto been looked on as barbarians, and held in subjection by the Macedonians, began to take a lead in the affairs of Greece.—The folly of Pyrrhus, who hoped by his victories in the west, to rival the conquests of Alexander in the east, weakened their forces and diminished their authority.

On the invasion of the Romans, the Epirotes adhered to the cause of Grecian likerty with a desperate fidelity worthy of better success. When the conquest of their country had been achieved by Paulus Æmilius, enraged at their resistance, he ordered seventy of their cities to be destroyed, and 150,000 of the inhabitants to be sold as slaves; an instance of atrocious revenge scarcely to be paralleled in history.

When the empire of Constantinople fell before the victorious arms of the Mahometans, the remnants of the Christian forces retreated to the fastnesses of the mountains of Suli and the town of Parga in this territory.—The Sulioites, after performing feats of valor only to be paralleled in the brighter days of Grecian freedom, were duped by Ali Pacha and treacherously massacred; and Parga, after many vicissitudes, fell under the power of Turkey. For an account of Parga, cf. *Lond. Quart. Rev.* xxiii. p. 111.

§ 89. (3) Our 3d division of Greece includes the portion between Mt. Œta and the large Gulfs, Sinus Corinthiacus and Sinus Saronicus. It is what is properly termed Hellas, and is also called Græcia Propria.

This division is washed on every side but the north by the sea. On the east are first the waters of *Sin. Maliacus*, then of *Sin. Opuntius* and those between land and Eubœa, which are called in the narrowest place *Euripus*. Leaving these and drawing near the southern point of the country, you enter the *Myrtoum Mare*, and having passed that point, *Sunium Prom.* with the splendid temple of Minerva in sight, you proceed up the *Sin. Saronicus* (Gulf of Egina); at the end of which you must take a land carriage, but of 5 miles only, over the isthmus of Corinth (*Hexa-Mili*), when you reach the *Sin. Corinthiacus* (Gulf of Lepanto). This opens into Hellas several bays, one at its eastern extremity called *Halcyonium Mare*, and another central and opening to the north called *Sinus Crissæus* (Bay of Salona).

Continuing the survey of the coast of Hellas, you pass out of the Sinus Corinthiacus through the strait called *Dardanelles of Lepanto* between *Rhium* on the Peloponnesus, where is the tomb of Hesiod, and Antirrhium on the opposite side. Issuing from this strait you enter and continue in the *Mare Ionium*, till having gone through the artificial channel separating *Leucas* from the main land, you turn round the *Prom. Actium* and enter the *Sin. Ambracius*, which ends the tour, and the eastern extremity of which is not more than 70 miles distant, across the mountains, from the *Sin. Maliacus*, where the imaginary tour began.

§ 90. If an observer could take an elevated station in the air, and thence look down upon Hellas, his eye would rest upon an almost countless number of hills and mountains, with rich vales, and small pure streams. At first its summits might seem to rise up over the country in disorder and confusion, but soon he would trace some obvious lines of connection.—He would perceive one line of summits stretching from Mt. Œta at Thermopylæ down parallel to the eastern coast and to the island Eubœa as far as to the strait *Euripus*.—He would observe another of more lofty and attractive summits proceeding from *Pindus* (in about the centre between the *Sin. Maliacus* and *Sin. Ambracius*) running quite southerly a short distance, and then sending off on its right a line of minor summits down to the western extremity of the *Sin. Corinthiacus*, but itself bending to the southeast, and at length verging along the shore of that gulf to its eastern extremity and there connecting with the *Geranii Montes* and Mons *Oa-*

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cius on the isthmus, and with *Mons Cithæron*, which proceeds directly east to the sea south of the straits of Euripus.—The part of this line joining *Pindus* includes probably the mountains in which the ancient *Dryopes* dwelt. The first part of the branch, which it sends off to the west, is the *Coras* chain, and the termination of this branch at the gulf is in the summits called *Taphiassus* and *Chalcis*.—In the main line bending to the southeast occur first *Parnassus*, which although of barren soil was celebrated for its green vallies and shady groves suited for meditation; then *Helicon*, with its fountain Hippocrene, sprung (according to fable) from the stamping of *Pegasus*.—After this, as you turn eastward, appears *Cithæron*, which has a summit in the eastern part, called *Parnes*.—In the territory south of these, were several summits, particularly, *Pentelicus* famous for its marble, northeast from Athens; *Hymettus*, celebrated for its honey, east and southeast of Athens; *Laurius*, containing the silver mines, in the southern extreme of Attica.—*Aracynthus* was a chain in Ætolia.

§ 91. Hellas contained eight small, but independent provinces or districts. These were, beginning on the west, *Acarnania*, *Ætolia*, *Doris*, *Locris*, *Phocis*, *Bœotia*, *Megaris*, *Attica*.

The two western districts *Acarnania* and *Ætolia* were very inferior to the rest in fame, although nature presented herself in a grander and sublimer aspect than in some other districts.

§ 92. Acarnania was marked for its woods and forests, and its inhabitants were noted for their attachment to sensual pleasures. We have alluded (§ 76) to the natural boundaries between this district and Epirus, viz. the Sinus Ambracius and the spur of mountains running from Pindus down to that bay. This line of highlands is now called *Makrinoros*, which name is also given to the narrow pass under their abrupt and steep termination near the bay, a pass similar to that of Thermopylæ. The boundary between Acarnania and the next district of Hellas, Ætolia, is the river Achelous, rising among the vallies of Mt. Pindus and flowing to the Mare Ionium.

Of the places in Acarnania, we mention *Argos Amphilochius*, on the river Inachus emptying at the east extremity of the Sin. Ambracius; *Anactorium* on a peninsula forming the northwestern corner of the district: *Actium* a little further to the east, on the *Promontory* of the same name. At this place Augustus gained his great naval victory over *Antony* and *Cleopatra*, and to commemorate it, built a town called *Nicopolis*, and instituted games celebrated every 3d year, called *Actia*.—*Leucas* was on the northern point of the island Leucadia, which was a peninsula before the Peloponnesian war, but after that separated by an artificial channel. On the south part was a temple of Apollo on the Promontory *Leucate*, from which the despairing Sappho, is said to have thrown herself (cf. P. II. § 54).—Stratus, once its metropolis, was on the Achelous which is now called *Aspro potamo*.

§ 93. Ætolia was east of Acarnania, separated by the river Achelous; it is now called *Vlakia* from a tribe of barbarians to whom the Greek emperors gave this province. Its other chief river was the *Evenus* (Fideri) falling into the Corinthian bay; this and the Achelous are the largest rivers of Hellas.

The following were the chief places; *Calydon* on the Evenus, under Mt. Chalcis; associated with the story of the Calydonian *boar* (destroyed by the son of the king of Ætolia), whose tusks were said to be preserved in Greece until Augustus carried them to Rome as curiosities; *Thermus* the ancient capital, in the interior or between the *Evenus* and Lake *Trichonis*; *Naupactus* on the *Sinus Corinthiacus*, under Mt. Taphiassus, was not included in the proper limits of Ætolia, but was given to this province by Philip of Macedon. It was said to have its name from ναῦς and πήγνυμι, because the Heraclidæ built here their first ship to invade Peloponnesus.

§ 94. Doris, a very small district, lay under mount Pindus, between Œta on the east and the mountains of the *Dryopes* on the west, having Parnassus on on the southwest and being separated from Phocis by elevated hills on the southeast; thus wholly surrounded by mountains. It was called *Doris* from Dorus, son of Deucalion ancient monarch of Thessaly. It was a rocky, mountainous region. Its towns were situated on the river Pindus a branch of the Cephissus, which also rises in the hills of Doris. From its four towns *Pindus*, *Erineum*, *Boium* and *Cytinium*, it was called *Tetrapolis*; and sometimes *Hexapolis*, *Lilæum* and *Carphia* being added.

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§ 95. Locris consisted of two parts separated from each other.—The larger part was on the *Sin. Corinthiacus* having Ætolia on the west, and Phocis on the east (partly separated from it by the *Sin. Crissæus*). The inhabitants of this part were called Western Locri, or *Locri Hesperii* and *Locri Ozolæ*. Of the origin of the latter name, different accounts are given; the people are said to have disliked the name exceedingly.

One of their principal places was *Amphissa*, in the interior, where was a temple to Minerva.—*Naupactus* (§ 93) originally belonged to them.

§ 96. The other and smaller part of Locris was on the opposite coast of Hellas, on the waters separating it from Eubœa. It was northeast of Phocis and Bœotia, divided from them by a chain of mountains and extending from Mt. Œta on the north to the *Platanius*, a small river flowing to the channel of Eubœa and separating Locris from Bœotia on the south.

This part was inhabited by two tribes.—The Opuntii were in the southern region, so called from their principal city *Opus*, which gave name also to the bay adjacent *Sinus Opuntius*, containing a small island *Atalanta*.—The other tribe or people were the *Epicnemidii*, so named from Mt. Cnemis. On this there was a small town of the same name; other places of note were Naryx, the city of Ajax, son of Oileus; Thronium; and Anthela, where the Amphictyonic council assembled annually in a temple of Ceres, or as she was called here, in allusion to the council, Thesmophora, *the lawgiver*.

Close to Anthela were the ever-memorable straits of *Thermopylæ*, deriving their name from some hot springs and fortified gates that were there. This celebrated pass, usually reckoned the key of Greece, is about sixty paces wide, and is situated between the ridge of mount Œta and the Malian gulf, at the junction of the three countries, Locris, Phocis, and Thessaly. Here Leonidas, with a handful of men, bravely resisted the countless myriads of Persia, and died rather than violate the Spartan law, which forbade flight to the citizens. In the same place Antiochus, king of Syria, was defeated by the consul Acilius; and during the late struggle for Grecian freedom, two signal triumphs were obtained by the Greeks over their Turkish oppressors on the same inspiring spot.

The Locri Opuntii derived their name from their chief town Opus, whose port, called Cynos, was on the Euripus.

§ 97. Phocis extended between the two parts of Locris, from the Corinthian gulf to the borders of Thessaly.

The capital was Elatea, on the river Cephissus, the capture of which by Philip first awakened the attention of the Greeks to the dangerous ambition of the Macedonian monarch. West of Elatea was Delphi, on mount Parnassus, celebrated for the oracle of Apollo (P. IV. § 72), and for the annual meetings of the Amphictyonic council (P. IV. § 105) held in the temple. It is now a mean village, called *Castri*. Parnassus (*Haliocoro*) had two summits, one sacred to Apollo, and one to Bacchus; the town stood at the foot of the mountain, and the temple was built on a neighboring eminence, close to the fountain Castalia. Near the town, the Pythian games were celebrated, in memory of Apollo's victory over the serpent Python.—Cirrha, on the small river Plistus, falling into the Corinthian gulf, was esteemed the port of Delphi; near this was Crissa, from which an inlet of the Corinthian gulf, and sometimes the whole, was called Crissæus; and Anticyra, celebrated for the production of hellebore.—The principal river of Phocis was the Cephissus, which is sometimes confounded with a river of the same name in Attica.

§ 98. At the time of the Persian invasion, the Phocians strenuously exerted themselves for the common liberties of Greece; in revenge, Xerxes despatched a large army to lay waste the country and plunder the temple of Delphi. The greater part of these were destroyed by earthquakes and lightning; the inhabitants, encouraged by these appearances of a divine assistance, rose *en masse*, and completely destroyed the remainder.

About 280 B. C., a large body of Gauls, under the command of Brennus, invaded their country, and were defeated under circumstances similar to the defeat of Xerxes.

§ 99. Bœotia occupied the north-east of Græcia propria, on the shores of the Euripus, a narrow strait, between the island of Eubœa and the continent.

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The capital was Thebes, built by Cadmus, the Phœnician, who first introduced letters into Greece. The city stood on the river Ismenus, and was ornamented with seven gates, whence it is called Heptapylos. It was the birth-place of the demi-gods Hercules and Bacchus, of the poet Pindar, and of those illustrious warriors and statesmen, Pelopidas and Epaminondas. The citadel was, from its founder, called Cadmea.—South of this was Platæa, where the Persian army were totally destroyed by the united valor of the Athenians, Spartans, and Plateans. It was afterwards destroyed by the Spartans in the Peloponnesian war. We mention also Leuctra, near lake Copias, where the Spartans were defeated by Epaminondas; Coronea, near mount Helicon; Chæronea, where Philip, having defeated the Athenians and Thebans, became absolute master of Greece; Lebadea, remarkable for the temple of Trophonius; and Orchomenus, near which was the Acidalian fountain, sacred to Venus.—Near the Corinthian gulf was Thespiæ, sacred to the Muses, having a port named Creusa; and Ascra, the birth-place of the poet Hesiod.—On the Euripus were Aulis, the rendez-vous of the Grecian fleet in the Trojan expedition, and the scene of Iphigenia's sacrifice; Tanagra, where the celebrated poetess Corinna was born; and Delium, a village, deriving its name from a temple of Apollo, built in imitation of that of Delos, where Socrates, in the Peloponnesian war, saved the life of his pupil Alcibiades.

§ 100. The chief mountains of Bœotia were Helicon, with the fountain Aganippe and Hippocrene, sacred to the Muses; Pimpla, on the borders of Phocis, dedicated to the same divinities; Dirce, near Thebes; and Cithæron, on the borders of Megaris, sacred to Bacchus.

The people of Bœotia were usually described as naturally stupid, but with apparently little justice, for it gave birth to many men of superior talents, and the barbarous custom of exposing children, common in the rest of Greece, was here totally prohibited. They have been accused of nourishing a deadly hatred for trifling causes.—In the heroic ages, Thebes seems to have been one of the most powerful of the Grecian states, but its history is so involved, that the discovery of the truth is very difficult. It certainly declined in after times; probably the misfortunes and civil discords of the posterity of Cadmus had weakened the power and destroyed the spirit of the people.

§ 101. Megaris was a small territory, said not to be more than eight miles square, south of Mount Cithæron, near the isthmus of Corinth. Its chief city was Megara, situated midway between Corinth and Athens, built on two cliffs not far from the *Sinus Saronicus;* its port was Nisæa, taken and destroyed by Pericles. The only other place of note was Crommyon, near the Scironian rocks; these were said to be very dangerous, and to have derived their name from *Sciron*, a notorious pirate and robber.

§ 102. The remaining province of Hellas was Attica, east of Megaris, and south of Cithæron. The district so named was of a triangular shape, not 30 miles wide at its base on the north and tapering until it terminates in the point called *Sunium*, projecting into the *Myrtoum Mare*, east of the *Sinus Saronicus* (gulf of Engia). It was also called Acte (ἀκτή) from its maritime situation. The capital was Athens, a more full description of which we shall give below.

§ 103. About ten miles north of Athens is Marathon, where the first Persian invaders, under the command of Datis and Artaphernes, were completely routed by the Athenians, commanded by Miltiades. North of this was the village Rhamnus, where a statue, formed of the marble that the Persians had brought to raise a trophy of their anticipated victory, was erected to the goddess Nemesis; a little to the east was Phyle, a strong fort taken possession of by Thrasybulus, in his expedition against the thirty tyrants. On the Euripus was Oropus, where there was a celebrated temple of Amphiaraus, and Delphinum. Nearer to Athens, on the north side, was Acharnæ, where the Lacedæmonians encamped when they invaded Attica; and Decelia, which they fortified, by the advice of Alcibiades.—East of Athens was Brauron, where the statue of Diana, brought from Tauris by Orestes, was preserved until taken away by Xerxes; and Sunium, a town and promontory at the south-eastern extremity of Attica, celebrated for a splendid temple of Minerva, from the ruins of which it is now called *Cape Colonna*, and is in modern times remarkable as the scene of the shipwreck beautifully described by Falconer.—

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West of Athens was Eleusis, where the Eleusinian mysteries in honor of Ceres were celebrated. There were two remarkable temples at Eleusis: that of Ceres and that of Triptolemus.

§ 104. *Topography of* ATHENS. The city of Athens was founded by Cecrops, an Egyptian, who led thither a colony from the banks of the Nile. At first it was called Cecropia, from the name of its founder; and afterwards *Ἀθῆναι*, Athens, in honor of the goddess Minerva, whom the Greeks called *Ἀθήνη*, because she was the protectress of the city. In its most flourishing state, it was one of the largest and most beautiful cities of Greece, and is said by Aristides to have been a day's journey in going round it; according to other and more exact computations, it was about one hundred and seventy-eight stadia, or rather more than twenty-two Roman miles; and Dion Chrysostom reckons it to have been two hundred stadia, about twenty-five Roman miles in circumference.—Col. *Leake* considers the ancient city to have been much larger than the modern, and estimates the circumference as not less than 19 miles at least, reckoning the sinuosities of the coasts and walls. The number of gates is not known, *thirteen* are named by *Robinson*; the largest was called *Δίπυλον*, and was near the Ceramicus; the *Ἱερὰ* was that leading to Eleusis.

§ 105. Athens lies in a valley, extending from mount *Pentelicus* on the east to the *Sinus Saronicus* on the west, between mount *Parnes* on the north and *Hymettus* on the south. In the plain of this beautiful valley thus surrounded by natural ramparts, we behold the very singular geological feature of six insular mountain rocks standing in regular succession, and gradually diminishing as you descend from Pentelicus westward to the sea. The one nearest the sea is called the hill of Musæus. On the next is the Acropolis of Athens. The one next to this on the east is mount Anchesmus, on the summit of which was a temple and statue in honor of Jupiter; from this eminence an observer could survey the whole of Athens and its environs.—Two streams furnished their waters to the city. One was the Ilissus, which flowed on the east and south of the city, and which is supposed, from the appearances of its channel and from the allusions of the poets, to have been anciently much larger than it has been seen in modern times. The other, Cephissus, was still smaller and ran on the other side.

Athens may be described in two parts; the Cecropia, built by Cecrops on the summit of the hill termed Acropolis (*ἀκρόπολις*), and called the upper city, *ἡ ἄνω πόλις*; and the part built afterward *ἡ κάτω πόλις*, or the lower city.

§ 106. The citadel, or *upper city*, was sixty stadia in circumference, and was fenced with wooden pales, or, as some say, was surrounded with olive trees. It was fortified on the south side with a strong wall, which was built by Cimon, the son of Miltiades, from the spoils taken in the Persian war, and which was called *κιμώνιον τεῖχος*. The north wall was built many ages before by Agrolas, or, according to some, by Euryalus and Hyperbius, two brothers, who first taught the Athenians the art of building houses. This wall was denominated *πελασγικον* or *πελαργικὸν* from the Pelasgi, the name of its founders. This wall was beautified with nine gates, from which it is sometimes called *Ἐννεάπυλον*; but, though there were several lesser gates, there was only one grand entrance into the citadel, the *Προπύλαια*, to which the Athenians ascended by steps covered with white marble, and which was built by Pericles at the expense of more than one thousand drachms. Over this entrance is one of those enormous slabs of marble, called 'marble beams' by Wheler; and to which Pausanias particularly alluded, when, in describing the Propylæa, he says, that, even in his time, nothing surpassing the beauty of the workmanship, or the magnitude of the stones used in the building, had ever been seen.

The inside of the citadel was ornamented with innumerable edifices, statues, and monuments, on which all the ancient stories were fully described. The noble statues of Pericles, Phormio, Iphicrates, Timotheus, and other Athenian generals, were here intermingled with those of the gods.

Here was the temple of Minerva, called *Νίκη*, or *Victory*, constructed of white marble, and placed on the right of the entrance into the citadel.

§ 107. About the middle of the citadel was the stately temple of Minerva, called *Parthenon*, because that goddess preserved her virginity inviolate, or

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because it was dedicated by the daughters of Erechtheus, who were particularly called παρθένοι, virgins. It was also denominated Ἑκατόμπεδον, because it was one hundred feet square. It was burnt by the Persians, but restored by Pericles, who enlarged it fifty feet on each side. It was of the Doric order, and built of that beautiful white marble, found in the quarries of Pentelicus, a mountain of Attica. Within this temple was the statue of Minerva, so celebrated for its size, the richness of the materials, and the exquisite beauty of the workmanship. This figure, the work of Phidias, was twenty-six cubits high. This temple still remains a noble monument of antiquity, being 229 feet in length, 101 in breadth, and 69 in height.

Here also was the temple of *Neptune*, surnamed *Erechtheus*. This was a double building, and, besides other curiosities, contained the salt spring called Ἐρεχθηΐς, which was feigned to have sprung out of the earth from a stroke of Neptune's trident, when he contended with Minerva for the possession of the country. This part of the temple was consecrated to Neptune. The other part belonged to Minerva, surnamed Πολιάς, the protectress of the city, and Πάνδροσος, from one of the daughters of Cecrops of that name. Here, so late as the second century of the present æra, was the sacred olive-tree, which was said to have been produced by Minerva, and to have been as old as the foundation of the citadel. Here also was the image of the goddess, which was said to have fallen from heaven in the reign of Erichthonius, and which was guarded by dragons, called οἰκουροὶ ὄφεις, and had a lamp always burning with oil, and an owl before it. The whole structure was called Ἐρεχθεῖον. Both these buildings still remain. The smaller edifice, which is an entrance to the other, is 29 feet in length, and 21 feet and 3 inches in breadth. The larger is 63 1-2 feet in length, and 36 feet in breadth. The roof is supported by Ionic pillars channeled.

Behind the temple of Minerva stood the public treasury, which from its situation was called Ὀπισθόδομος, and in which, besides other public money, a thousand talents were deposited for any very great exigency of the state.

In the citadel were also several other edifices, as the chapel of Jupiter Σωτῆρ, and of Minerva Σώτειρα; the temple of Agraulos, the daughter of Cecrops, or rather of Minerva, who was worshiped under that name, in the front and steep side of the rock; and the temple of Venus, Ἱππολύτεια, consecrated by Phædra, when in love with Hippolytus.

§ 108. The *lower city*, which contained all the buildings that surrounded the citadel, with Munychia, Phalerum, and Piræus, was encompassed with walls of unequal strength, built at different times, and by different persons. The principal parts of the walls were the Μακρὰ τείχη, which joined the harbor of Piræus to the city, and which, being about five miles in length, were sometimes called Μακρὰ σκέλη, long legs, and brachia longa, long arms. They consisted of two sides. The wall on the north side was built by Pericles at great expense, and contained forty stadia. That on the south side was called Νότιον τεῖχος, or παρὰ μέσον τεῖχη, to distinguish it from the south wall of the citadel, and sometimes τεῖχος φαληρικὸν, because it included the port of Phalerum. It was built by Themistocles, of huge square stones, not cemented together with mortar, but fastened on the outside by iron and leaden cramps. The height of it was forty cubits, but Themistocles wished to have raised it to eighty cubits. Its length was thirty-five stadia. Upon both of the walls was erected a great number of turrets, which, after the Athenians became so numerous that the city could not contain them, were converted into dwelling houses. The Μουνύχιον, or wall that encompassed the Munychia, and joined it to the Piræus, contained sixty stadia; and the exterior wall on the other side was forty-three stadia in length; and hence it appears, as has been before observed, that the whole circumference of Athens was 178 stadia, or rather more than 22 Roman miles.

§ 109. Of the buildings of the lower city, the principal and most remarkable were the following.—Πομπεῖον was a stately edifice, in which were kept the sacred utensils used at festivals, and in which were prepared all things necessary for solemn processions.—The temple of *Vulcan*, or of *Vulcan* and *Minerva*, situated not far from the Ceramicus within the city, was a public prison.—Near to this building was the temple of the *Heavenly Venus*; for the Athenians had two deities of the name of Venus, of which one was designated Οὐρανία, and the other Πάνδημος: the former presided over chaste and pure love; the latter was the patroness of lust and debauchery.

The temple of *Theseus* was erected by Cimon in the middle of the city, near

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the place where the youths employed themselves in wrestling and other bodily exercises. This temple was a sanctuary for slaves, and for all persons of low condition that fled from the persecution of men in power, in commemoration of Theseus, who, when alive, was the guardian and protector of the distressed. Speaking of the temple of Theseus, Dr. Clarke observes, that this beautiful Doric temple, more resembling, in the style of its architecture, the temples of Pæstum than that of Minerva in the Acropolis, and the most entire of any of the remaining structures of ancient Greece, were it not for the damage which the sculptures have sustained, may be considered as still perfect. The entire edifice is of Pentelican marble: it stands east and west, the principal front facing the east; and it has a portico of six columns in each front, and on each side a range of eleven columns, exclusive of the columns on the angles.

Ἀνάκειον was the temple of *Castor* and *Pollux*, who were called *ἄνακες*. In this place slaves were exposed to sale.

§ 110. *Ὀλύμπιον*, or *Ὀλυμπεῖον*, was a temple erected in honor of *Jupiter* the *Olympian*, and was the most magnificent structure in Athens. The area, or peribolus, within which it stood, was four stadia in circumference. It was constructed with double rows of columns, 10 in front, and 21 in flank, amounting in all to 124; the extent of the front being 171 feet, and the length of the flank more than 400. These pillars are the majestic ruin of this sumptuous and stately temple. The foundation of this edifice was laid by Pisistratus, whose sons continued the work; but it was not completely finished till the time of Adrian, 700 years after the structure had been commenced.

The temple of *Apollo* and *Pan* stood on the north side at the bottom of the citadel, in a cave or grotto, which was called *Μακραὶ πέτραι*, or *Κεκροπίαι πέτραι*.—The temple of *Diana*, surnamed *Ἀνακαίτωνος*, because in it women, after the birth of their first child, dedicated their girdles to that goddess.

Πάνθειον was a temple consecrated to *all the gods*, who, as they were united in one edifice, were honored with one common festival, which was called *Θεοξένια*. This was also a very magnificent structure, and was supported by 120 pillars of marble. On the outside were curiously engraved the history of all the gods; and on the great gate two horses were carved by Praxiteles.

The temple of the *Eight Winds* was a tower of eight squares, of marble, on every side of which was carved the figure of a wind, according to the quarter whence it blew. The model of this building was furnished by Andronicus Cyrrhastes, who placed upon the top of the tower a small pyramid of marble, upon the summit of which he erected a brazen triton, holding in his right hand a switch or wand. The triton was so placed, that he turned round with the wind, and pointed with the wand to the wind which blew.

§ 111. *Στοαί*, porticoes, were very numerous at Athens; but the most remarkable was that called *Πεισιανάκτιος*, and afterwards *Ποικίλη*, from its containing a variety of curious pictures, drawn by those great masters, Polygnotus, Mycon, and Panænus the brother of Phidias. At the gate of the *Ποικίλη* was the statue of Solon.—To the north of the Acropolis, not far from the temple of Theseus, are the ruins of a structure once evidently very splendid, supposed by Stuart to be the ruins of this celebrated *Stoa* or Porch. Some travelers have mistaken them for the remains of the temple of Jupiter Olympius already described, which was in the southern part of the city, near the fountain Calirrhoe.

Μουσεῖον was a fort near the citadel, which received its name from the poet Musæus, the scholar of Orpheus, who used to repeat his verses in this place, where he was also buried.—*Ὠδεῖον* was a music theatre, built by Pericles. The inside of this building was filled with seats and ranges of pillars; and the outside roof or covering was gradually bent downwards. The roof, which was constructed of the masts and yards of the vessels taken from the Persians, and in its form resembled the tent of Xerxes, was supported by columns of stone or marble. It was burnt by Sylla at the siege of Athens, but afterwards rebuilt. This Odéum was situated at the south-east angle of the citadel. The Odéum of Herodes Atticus has sometimes been confounded with that of Pericles, but the Odéum of Herodes was situated at the south-west angle of the citadel. This last was built by Herodes, in memory of his wife, and was considered as far surpassing, in magnitude and in the costliness of its materials, every other edifice of the kind in all Greece. The roof of this building was of cedar.

The Ceramicus received its denomination from Ceramus, the son of Bacchus

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and Ariadne; or more probably ἀπὸ τῆς κεραμεικῆς τέχνης, from the potter's art, which was invented here by Corœbus. This extensive space was divided into two parts, one of which was situated within the city, and contained a great number of temples, theatres, porticoes, &c.; the other was in the suburbs, was a public burying place, and contained the academy and several other buildings. The academy and other gymnasia have been already mentioned (P. I. § 74, 64).

§ 112. Ἀγοραί, forums, were very numerous; but the most remarkable were the old and the new forum. The new forum was in a place called Ἐρετρία, which it is probable was near to the portico of Zeno. The old forum was situated in the Ceramicus within the city, and was called Ἀρχαία ἀγορά. It was extremely spacious, and was decorated with buildings dedicated to the worship of the gods, or to the service of the state; with others which sometimes afforded an asylum to the wretched, but which were often a shelter for the wicked; and with statues decreed to kings and individuals, who had merited well of the republic. In it were held the public assemblies of the people; but every trade had a different place assigned as a market, and the forum was divided into different parts, according to the wares exposed for sale. Thus Κύκλος denotes the place where slaves were sold; Ἀλφιτόπωλις ἀγορά, the bakers' market; Ἰχθυόπωλις ἀγορά, the fish-mongers' market; Γυναικεία ἀγορά, the market for women's apparel. The time when goods were exposed to sale was called πλήθουσα ἀγορά, full market, from the great number of persons assembled; and different hours of the day seem to have been appointed for the sale of different commodities. To this place the inhabitants resorted every day. The Scythians, kept in pay by the republic to maintain order, were encamped in the middle of the forum. Collectors also attended to receive the duties imposed on every thing that was sold, and magistrates to superintend what passed.

Βουλευτήρια were public halls, in which each company of tradesmen met, and deliberated on matters relating to their trades. At Athens trade was very much encouraged; and if any one reproached another, even the lowest citizen, with living by the profit of his traffic, he was liable to an action of slander.

§ 113. *Aqueducts* were not common at Athens before the time of the Romans; and the want of them was supplied by wells, some of which were dug by private persons, and others at the public expense; but as good water at Athens was extremely scarce, frequent quarrels arose among the citizens. Adrian laid the foundation of a stately aqueduct, which was finished by his successor Antoninus, and which was supported by Ionic pillars.

The *stadium* was a large semicircle in which exercises were performed; and for the accommodation of spectators, who resorted thither in great numbers, it was built with steps above each other, in order that the higher ranks might look over the heads of those placed below them. The most remarkable at Athens, and indeed in all Greece, was the stadium erected near the river Ilissus by Lycurgus, and afterwards enlarged by Herodes Atticus, one of the richest of the Athenian citizens. It was built of Pentelic marble, with such magnificence that Pausanias did not expect to be credited, even in his brief description of this work, and says that it was a wonder to be taken for a mountain of white marble upon the banks of the Ilissus. It was about 125 geometrical paces in length, and 26 or 27 in breadth and was therefore called a stadium, a measure in ordinary use among the Greeks, being the eight part of a Roman mile.

§ 114. The *Areopagus* was a small eminence a little to the north-west of the Acropolis. On this, the court or senate of the Areopagus usually held its meetings. (Cf. P. IV. § 108.) A space was leveled for the purpose on the summit of the rock; and the steps, which conducted to it, were cut out of the natural solid stone. There was originally neither enclosure nor roof; but merely an altar to Minerva, and two stone-seats for the accuser and defendant. The court was occasionally protected by a temporary erection.—The Πνὺξ, Πυκνὸς, was another eminence, opposite the Areopagus, not far from the citadel, celebrated as the place where the Athenians held their assemblies. Almost the whole of the structure, as appears from a recent removal of the earth in this place, was an excavation of the rock. The βῆμα, on which the orators stood

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to address the people, was carved from the stone, and yet remains. Before this was a semi-circular area, of which the part most distant from the orator's stone consists of masonry. In the perpendicular surface of the rock, facing this area, are niches for votive tablets.

§ 115. Athens had theatres besides those termed *Odea*. One of the most celebrated was the theatre of Bacchus, capable of accommodating 30,000 spectators. (Cf. P. I. § 235.) This contained statues of many of the tragic and comic writers, and was the place, where the dramatic contests (P. I. § 66) were decided; it was near the Acropolis, at its south-east angle. Nothing of it is now seen except the circular sweep scooped in the rock for the seats. Above it, in the rock of the Acropolis, still appears a cavern or grotto, formerly termed the *Cave* of Bacchus, but now converted into a sort of chapel.—Close by this cavern stands a building, called the *Choragic* monument of Thrasyllus; having on its front three inscriptions, recording dramatic victories obtained in the theatre. Over this building and higher up the rock are the two *Columns of the tripods*, or *Choragic pillars*. There were several other edifices in Athens, erected for the same purpose; one, exquisitely wrought, is near the eastern end of the Acropolis, commonly called the *Lantern of Demosthenes*, but proved by its inscription to be a *choragic* monument erected by Lysicrates. This edifice stood in the *street of the tripods*, so called from the circumstance, that in it were erected, on choragic monuments or pillars, or otherwise located, numerous tripods, which had been obtained as prizes in the dramatic contests.—North-east from the Acropolis, on this streets of the tripods, was the *Πρυτανεῖον*, where was a public hall, and where the laws of Solon were deposited.

§ 116. Athens had three harbors for ships—1. *Πειραιεύς*, *Piræus*, which belonged to the tribe of Hippothoontis, and was about 35 or 40 stadia distant from the city, before the building of the *μακρὰ τείχη* or long walls. After that time, the Athenians, by the direction of Themistocles, rendered this their principal harbor. It contained three *ὅρμοι* or docks. In this harbor were five porticoes, which being joined together formed a very large one, called on that account *Μακρὰ στοά*. The Piræus also contained two forums. Here the productions of all countries were accumulated; and this was not the market of Athens only, but of all Greece. In this harbor three hundred galleys have sometimes been collected at once; and it was sufficiently capacious to contain four hundred. The advantages of this place were first observed by Themistocles, when he devised the plan of giving a navy to Athens. Markets and magazines were presently erected, and a arsenal capable of furnishing every thing necessary for the equipment of a great number of vessels.—2. *Μουνυχία*, *Munychia*, which was a promontory not far distant from Piræus, and extended not unlike a peninsula, and was well fortified both by nature and art. It received its name from a person called Munychus, who dedicated in this place a temple to Diana, surnamed *Μουνυχία*.—3. *Φαληρόν*, *Phalerum*, which belonged to the tribe Antiochis, and was distant from the city 35 stadia, or, as some say, only 20 stadia. This was the most ancient of the three harbors; and from it Theseus is said to have sailed for Crete, and Mnestheus for Troy.

For further details respecting the interesting objects in this renowned city, we refer to works cited P. I. § 242. 1.—We may add, *Leake's* Topography of Athens. *Waddington's* Visit to Greece.—*Hughes*, Travels in Greece, &c. Lond. 1820. 2 vols. 4.—*Kruse*, Hellas, oder Darstellung des alten Griechenlandes, &c. Leipz. 1795. 2 vol. 8. In this work may be found an account of Lord Elgin's proceedings, in removing some of the most beautiful parts of the structures remaining at Athens; also of the various modern works illustrating the remains of Grecian art in general.—Cf. *Stuart's* Dict. of Architect. under *Athenian Architecture*; cf. also *Chateaubriand's* Travels, in *Introduction*.—*E. D. Clarke*, Travels in various countries, &c. Part. II. Sect. 2.—*Barthelemy's* Anacharsis. Ch. xii., a beautiful description.

§ 117. (4) The Peloponnesus, the *fourth* division of Græcia (§ 76), remains to be noticed. In looking at the physical features of this peninsula, we perceive in the interior a circular chain of mountains almost surrounding an included tract of country, which was called Arcadia. From the circle of elevated summits, various branches are sent off towards the sea; and we find a line running out to each of the principal promontories; to *Rhium Prom.* at the entrance of the Sinus Corinthiacus; to *Chelonites Prom.* on the western side of the peninsula; to *Acritas Prom.* west of the Sinus Messeniacus; to *Tænarum*, to *Malea*, and to *Scyllæum*, the other points, which occur in passing round the peninsula

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to the east.—Between these several mountains were fruitful vallies, watered by numerous streams, descending from the mountains in every direction.

§ 118. This country was originally called Argia, and Pelasgia, but after the conquests of Pelops was called the *island of Pelops*, Πέλοπος νῆσος; it was also called Apia. Its present name, Morea, is said to be drawn from its resemblance to a mulberry-leaf in shape, or from the number of mulberry-trees that it produces.—It may be considered in six divisions, Achaia, Argolis, Elis, Arcadia, Messenia, and Laconia. Sicyonia, and Corinthia are sometimes added to these; but they may be included under Achaia.

§ 119. Achaia, in the extent we have just given to it, includes the whole north-coast of Peloponnesus, and the isthmus of Corinth by which it is joined to Hellas. Exclusive of Sicyonia and Corinthia, it comprised twelve towns, each independent and possessed of its own little territory, which were from a very early time united in a sort of confederacy, called the Achæan league; they were Dyme, Olenus, Pharæ, Tritæa, *Patræ*, now *Patras*, Rhype, *Ægium*, the place where the deputies of the league met, Helice, Bura, Æge, *Ægina* and *Pellene*. In the resistance to the Romans made by the Achæan league of the later ages, the cities of Sicyon and especially Corinth took part. It was from theopposition made in Achaia, that the Romans, when Mummius reduced Greece to a subject province by the capture of Corinth B. C. 146, applied the name Achaia to the whole country.

§ 120. Sicyon was the most ancient city of Greece said to have been founded B. C. 2089.—But Corinth has obtained greater notoriety; it was on the isthmus at nearly an equal distance from the Saronic and Corinthian gulfs. It was once called Ephyra. Its citadel was on a hill called Acro-Corinthus. It had two ports *Lechæum*, on the Sinus Corinthiacus, and Cenchreæ on the Sin. Saronicus. Although destroyed by Mummius, it afterwards recovered its splendor, being rebuilt by Julius Cæsar, and became more famous than before for its luxury and licentiousness.

The isthmus of Corinth was an important pass. Several attempts have been made, at different periods, to join these two seas by a canal, and from the failure of them all, 'to cut through the Corinthian isthmus' has become a proverbial expression for aiming at impossibilities. Here the Isthmian games, in honor of Neptune, were triennially celebrated; and here a stand has been frequently made against foreign invaders,—the narrowness of the isthmus easily admitting of regular fortification.

§ 121. Argolis occupied the north-eastern extremity of the Peloponnesus. Its chief town was Argos, on the river Inachus, more celebrated in the heroic than the historic ages of Greece. When Perseus had accidentally slain his grand-father Acrisius, he transferred the seat of government to Mycenæ; this latter city retained its power to the end of the Trojan war, but after the death of Agamemnon, the Argives, through motives of jealousy, besieged, captured, and leveled it with the ground.—North of Argos was Nemea, where Hercules slew the Nemean lion, and instituted the Nemean games in memory of his victory; and Tirynthus, a favorite residence of Hercules, whence he is frequently called the Tirynthian hero.—On the Argolic bay, *Gulf di Napoli*, were Nauplia, *Napoli di Romania*, in ancient and modern times the principal port in these countries; Epidaurus, remarkable for a celebrated temple of Æsculapius (P. III. § 84); and Trœzene, whither the aged inhabitants of Athens retired when their city was burned by Xerxes.

§ 122. Elis was a small province south of Achaia, on the coast of the Ionian sea.

Its chief town was Elis, the residence of king Salmoneus, who is said to have provoked the indignation of Jupiter, by his attempts to imitate thunder and lightning; Olympus, near which the Olympic games were celebrated; and Pisa, destroyed at a very remote period.—The principal river was the Peneus, *Belvidere*.

§ 123. Arcadia occupied the centre of the Peloponnesus, and being entirely devoted to agriculture, was said to be sacred to Pan.—Its principal towns were Tegæa, the capital; Orchomenus, near the lake Stymphalus, where Her-

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cules destroyed the Harpies; Mantinea, where Epaminondas fell; and Megalopolis, built by that general to repress the incursions of the Lacedæmonians: near the ruins of Mantinea is Tripolitza, the present metropolis of the Morea.

The mountains of Arcadia were greatly celebrated by the Poets; the principal were Cyllene, the birth-place of Mercury; Erymanthus, where Hercules slew an enormous boar; Mænalus, sacred to the Muses; Parthenius, where Atalanta resided; Parrhasius and Lycæus, sacred to Jupiter and Pan. From the hill Nonacris flowed the celebrated river Styx; its waters were said to be poisonous.

§ 124. The south-western division of the Peloponnesus was Messenia, of which Messene, a strongly fortified town, was the capital; the citadel was called Ithome, and was supposed impregnable.

The other principal towns were Pylos, the city of Nestor, now called *Navarin*; Methone, where Philip defeated the Athenians; and Œchalia or Eurytopolis, conquered by Hercules.

The Messenians, after a desperate resistance, were subdued by the Lacedæmonians, and the greater part compelled to leave the country. Subsequently their city lay long in ruins; but when Epaminondas had destroyed the supremacy of Sparta, he recalled the descendants of the exiles, and rebuilt Messene. After his death, the Spartans again became masters of the country, but did not expel the Messenians from their restored possessions.

§ 125. The south-eastern and most important division of the Peloponnesus was Laconia. Its capital was Sparta, which we shall describe in the following sections.

The other towns of note were Amyclæ, on the Eurotas, the residence of Leda; Therapne, on the same river, the birth-place of Castor and Pollux; Gytheum, the pincipal port of Laconia; Helos, whose inhabitants where enslaved by the Spartans; and Sellasia, where the Achæans, by the defeat of Cleomenes, liberated the Peloponnesus from the power of Lacedæmon.

The Laconian Gulf, now called *the Gulf of Colochina*, was bounded by the capes Malea, *St. Angelo*, and Tænarum, *Matapan*. Near Tænarum, was a cave represented by the poets as the entrance into the infernal regions: through this Hercules dragged up Cerberus.

The Peloponnesian states were first subjected by Pelops; but about eighty years after the Trojan war, the Heraclidæ, or descendants of Hercules, returned to the Peloponnesus, and became masters of the different kingdoms. This event, which forms a remarkable epoch in Grecian history, took place 1104 B.C.

§ 126. *Topography* of Sparta. The city of Lacedæmon, which was anciently called Sparta, is said to have been built by king Lacedæmon, who gave it the latter denomination from his wife Sparta, though he designated the country and the inhabitants from his own name; but some think that this city received the appellation of Sparta from the Sparti, who came with Cadmus into Laconia. It was situated at the foot of mount Taygetus, on the west side of the river Eurotas, which runs into the Laconic gulf. It was of a circular form, and forty-eight stadia, or six miles in circumference, and was surrounded, to a great extent, with vineyards, olive or plane trees, gardens, and summer-houses.

Anciently, the city was not surrounded with walls; and its only defence was the valor of its inhabitants. Even in the reign of Agesilaus, and for the space of eight hundred years, this city was without any fortifications; but after it fell into the hands of tyrants, it was surrounded with walls, which were rendered very strong. It had, however, some eminences, upon which soldiers might be posted in case of an attack. The highest of these eminences served as a citadel: its summit was a spacious plain, on which were erected several sacred edifices. Around this hill were ranged five towns, which were separated from each other by intervals of different extent, and each of which was occupied by the five tribes of Sparta.

§ 127. The great square or forum, Ἀγορά, in which several streets terminated, was embellished with temples and statues. It also contained the edifices, in which the senate, the ephori, and other bodies of magistrates assembled. Of these public edifices the most remarkable was the *Portico of the Persians*, which

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the Lacedæmonians erected after the battle of Platæa, at the expense of the vanquished, whose spoils they shared. The roof of this building was supported by colossal statues of the principal officers in the army of Xerxes, who had been taken or killed in that battle, and who were habited in flowing robes.—The *Scias* was a building not far from the forum, in which assemblies of the people were commonly held. The *Chorus* was a part of the forum, where dances were performed in honor of Apollo in the Gymnopædian games.

Upon the highest of the eminences stood a temple of *Minerva*, which had the privilege of asylum, as had also the grove that surrounded it, and a small house appertaining to it, in which king Pausanias was left to expire with hunger. The temple was built with brass (*Χαλκίοικος*). Within the building were engraven, in bass-relief, the labors of Hercules, and various groups of figures. To the right of this edifice was a statue of *Jupiter*, supposed to be the most ancient statue of brass in existence: of the same date with the re-establishment of the Olympic games.

The most ornamented place in Sparta, however, was the *Pœcile*, which, instead of being confined to a single gallery like that of Athens, occupied a very considerable extent. The Romans afterwards took away the superb paintings in fresco, which had been employed to decorate the walk.—Farther advanced in the city, appeared different ranges of *Porticoes*, intended only for the display of different kinds of merchandize.

§ 128. Columns and statues were erected for Spartans who had been crowned at the Olympic games; but never for the conquerors of the enemies of their country. Statues might be decreed to wrestlers, but the esteem of the people was the only reward of the soldiers. It was not till forty years after the battle of Thermopylæ, that the bones of Leonidas were conveyed to Sparta, and deposited in a tomb near the theatre; and at the same time also, the names of the three hundred Spartans, who had fallen with him, were first inscribed on a column.—The theatre was in the vicinity of the forum and was constructed of beautiful white marble. Not far from the tomb of Leonidas were those of Brasidas and Pausanias. Funeral orations and games were annually given near these monuments.

Of the edifices and monuments of Sparta it may be remarked in general, that they were not distinguished for architectural beauty; and the city had nothing imposing or splendid in its appearance.

§ 129. On the south side of the city was the *Ἱππόδρομος*, or course for foot and horse races, some vestiges of which are still visible; and at a little distance from it was the *Platanistas*, or place of exercise for youth, shaded by beautiful plane trees, and enclosed by the Eurotas on one side, by a small river which fell into it on the other, and by a canal which opened a communication with both on the third. The Platanistas was entered by two bridges, on one of which was the statue of Hercules, or all-subduing force; and on the other that of Lycurgus, or all-regulating law.

The place, which served Sparta for a port or harbor, was *Gytheium*, *Γύθειον*, situated west from the mouth of the Eurotas, and distant from Sparta 240 stadia according to Strabo, and 30 [300?] according to Polybius. It was early surrounded by strong walls, and had an excellent harbor in which the fleets of Sparta rode in security, and where they found every requisite for their maintenance and security.

The ruins of Sparta are found, under the name *Palæochori* or old town, about two miles distant from the modern town *Mistra*, near a spot called *Magoula*. 'The whole site' says Chauteaubriand, 'is uncultivated; when I beheld this desert, not a plant adorned the ruins, not a bird, not an insect, not a creature enlivened them, save millions of lizards, which crawled without noise up and down the sides of the scorching walls. A dozen half wild horses were feeding here and there upon the withered grass; a shepherd was cultivating a few water-melons in a corner of the theatre; and, at Magoula, which gives its dismal name to Lacedæmon, I observed a small grove of cypresses.'

On the topography and ruins of Sparta, see *Chateaubriand's* Travels (p. 94. ed. N. Y. 1814) —*Le Roi*, Monumens de la Grece.—Sir *W. Gell*, Itinerary of the Morea.—*Dodwell*, Classical and Topographical Tour through Greece. Lond. 1819. 2 vols. 4.—*Leake's* Travels in the Morea. Lond. 1830. 3 vols. 8.

(*d*) *Islands belonging to Europe.*

§ 130. It was mentioned (§ 8), that having considered the *mainland* under three divisions, northern, middle, and southern, we might notice the *islands* to-

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gether under a fourth. The European islands known to the ancients were in the Atlantic or the Mediterranean; of those in the Baltic they knew but little. We will speak first of those in the Atlantic.

§ 131. Of these Britannia was the most important. It was scarcely known to exist before the days of Julius Cæsar. Being peopled by successive migrations from Gaul, the Britons naturally aided the mother country when invaded, and thus provoked the vengeance of Rome. The southwestern shores are said to have been visited by the Phœnicians at a much earlier period; and that enterprising people have been described as carrying on an extensive trade for tin with Cornwall and the Scilly isles, which, from their abounding in that metal, were called the Cassiterides Insulæ or tin islands.

§ 132. The enumeration of the several tribes and villages being a matter rather of curiosity than utility, we shall only notice a few of the more remarkable.—The *Cantii* occupied the south of the island; in their territory were Rutupiæ, *Richborough*, celebrated for its oysters by Juvenal, and Portus Lemanus, *Lyme*, where Cæsar landed B. C. 55.—The Trinobantes possessed the country north of the Cantii; their chief town was Londinum, *London*, the most flourishing Roman colony in Britain.—The *Silures* possessed South Wales, and appear to have been a very flourishing and warlike tribe. Caractacus, one of their kings, is celebrated for having bravely defended the liberties of his country, and for a long time baffled the utmost efforts of the Romans: he was at length subdued by Ostorius Scapula, A. D. 51, and sent in chains to Rome.

On the eastern coast were the *Iceni*, whose queen Boadicea, having been cruelly abused by the Roman deputies, took up arms to avenge her own and her country's wrongs; at first she obtained several victories over her oppressors, but was finally defeated by Suetonius Paulinus, A. D. 61.—The north of England was possessed by the *Brigantes*, the most powerful and ancient of the British nation; their principal towns were Eboracum, *York*, and Isurium supposed to be *Aldborough*, the capital of their tribe.

§ 133. Scotland was still less known than England; five nations on the borders, known by the general name of *Meatæ*. were subdued by Agricola, and became nominally subject to the dominion of Rome.

When Britain became a Roman province, it was divided into the five following provinces; *Britannia prima*, comprising the eastern and southern division of the country, *Flavia Cæsariensis*, containg the western tribes, *Britannia secunda*, which included all Wales, *Maxima Cæsariensis*, which contained the country between the former divisions and the river Tweed, and *Valentia* occupied by the Meatæ.

§ 134. To repel the incursions of the Picts and Scots, who frequently laid waste the Roman settlements, several walls were built across the island. The first was erected by the celebrated Agricola, who completed the conquest of Britain. But this being found insufficient to restrain the incursions of the barbarians, the emperor Adrian erected a rampart of great strength and dimensions.—It extended from Æstuarium Itunæ, *Solway Firth*, on the western coast, to Segedunum, *Cousin's House*, a village north of Pons Ælii, *New Castle-upon-Tyne*, on the eastern coast, a distance of about 70 miles. It consisted of a double rampart and ditch, and was strengthened by forts erected at short intervals.—Twenty years after this, the emperor Antoninus rebuilt the wall of Agricola, which was nearly parallel to that of Adrian, and had been neglected after that was built, whence this is usually called the rampart of Antoninus.

§ 135. But the last and greatest of these structures was the wall erected by the emperor Severus, A. D. 200.—It was situated a few yards north of the wall of Adrian, and was one of the strongest fortifications of antiquity. The wall was twelve feet wide and eight feet high, built of stone and cement: it was strengthened by eighteen stations or garrisons, thirty-one castles, and three hundred and twenty-four towers: the whole body of forces employed to garrison this immense range of fortification were ten thousand men, besides six hundred mariners, appoined to guard the points where the ramparts communicated with the shore.

§ 136. The islands adjoining Britain were the Orcades, *Orkney's*, Hebrides, *Western Isles*, Mona Taciti, *Anglesea*, Mona Cæsaris, *Man*, Vectis, *Isle of Wight*,

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and Cassiterides, *Scilly Isles.*—Ireland was known to the ancients only by name, and was called Ierne Juverna, or Hibernia. The Irish say that they are descended from a Scythian nation, and that at an early period, part of the country was colonised by the Phœnicians; in proof of the latter, it has been urged that the specimens of the Punic language preserved by Plautus, are almost pure Irish, and that antique swords, found in the bogs of Ireland, have on analysis been proved to consist of materials, precisely similar to those of the Punic swords dug up by Sir W. Hamilton in the field of Cannæ.

An island called Thule is frequently mentioned in the classical authors as the most distant known, but its situation has not been described, and therefore we cannot be certain what particular island was meant. Iceland, some of the Shetland isles, and Greenland, have been named by different modern writers (§ 3).

§ 137. In speaking of the islands in the Mediterranean, we begin in the *western part.* The Balearicæ, deriving their name from the skill of the inhabitants in slinging and archery, were on the coast of Spain. Their names were Balearis major, *Majorca*, Balearis minor, *Minorca*, and Ebusus, *Ivica.*

Between Spain and Italy are Corsica and Sardinia, separated by the Fretum Fossæ, *Strait of Bonefacio.* Corsica, called by the Greeks *Cyrnos*, was of little note in ancient times, but is celebrated for having given birth to Napoleon Bonaparte. It contained two Roman colonies, Mariana planted by Marius, and Aleria by Sylla. North of Mariana was Matinorum Oppidum, *Eastia*, the present capital of the island.—The Greeks called Sardinia *Ichnusa*, from its resemblance to the human foot. It derived its name from Sardus, an African prince, said to be a son of Hercules, who at a very early period led a colony hither. Neither serpents or wolves were found in this island, and as we are told, only one poisonous herb, which caused those who eat of it to expire in a fit of laughter, and hence the expression, a *Sardonic grin.* The chief town was Calaris, now *Cagliari.* Both islands were long tributary to the Carthaginians, who were expelled by the Romans in the first Punic war.

There were several small islands of no great importance on the coast of Italy; the chief were Ilua, *Elba*, to which recent events have given importance; Prochyta, and Capreæ, *Capri*, infamous as the scene of Tiberius's unnatural debaucheries.

§ 138. Sicilia, the largest and most fertile of the Mediterranean islands, lies to the south of Italy, from which it is separated by the Fretum Siculum, *Strait of Messina.*—It was called Triquetra, or Trinacria, from its triangular shape, terminating in three promontories, Pelorus, *Faro*, on the north, Pachynus, *Passaro*, on the south, and Lilybæum, *Boco*, on the west.

Syracusæ, *Siracusa*, was the ancient capital of Sicily, and one of the most remarkable cities of antiquity. It was founded by a Corinthian colony led by Archias, and arrived at such a pitch of greatness that the circuit of its walls exceeded twenty miles.—It was divided into five parts, which were so large as to be esteemed separate towns; viz. Ortygia, a small island, on which the Greeks originally settled, Acradina facing the sea, Tycha, between that and the following division, Neapolis, which stood on the great port, and Epipolæ.—Syracuse had two ports, the lesser formed by the island Ortygia, and the greater at the mouth of the river Anapus, which here flows into a large bay, having the island at its northern, and the fort of Plemmyrium at its southern extremity. The celebrated prison of Latomæ was cut out of the rock, by the tyrant Dionysius; in this was a cavern shaped like the human ear, so contrived as to transmit all sounds from below to a small apartment, where the tyrant used to conceal himself, in order to overhear the conversation of his victims; it is now a very handsome subterraneous garden.—This city is remarkable for the defeat of the Athenians, in their fatal Sicilian expediton, and the formidable resistance made by the inhabitants when the town was besieged by Marcellus. This siege was protracted principally by the mechanical contrivances of Archimedes.

§ 139. Some of the other considerable towns in Sicilia were Messana, Leontium; Agrigentum, where the tyrant Phalaris resided; Lilybæum, Drepanum, Panormos (*Palermo*), Himera; Naulochus, where the oxen of the sun were supposed to be kept; Tricola, where Trypho and Athenis established the headquarters of a republic of slaves, and held out against the Roman power for several years.

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The principal Sicilian rivers are the Simæthus, *Giaretta*, celebrated for the production of amber; Asinarius, where the Athenian generals Nicias and Demosthenes were taken prisoners by the Syracusans, and Helorus on the eastern coast; on the south side were Camicus and Crimisus, with some smaller streams; and on the north, the river Himera.—Mount Ætna, so celebrated for its volcano, occupies a great part of Sicily; the poets feigned that the giants, when defeated by Jupiter, were buried under this heap, and that the eruptions were caused by their efforts to relieve themselves.—The first inhabitants of Sicily were the Cyclopes and Læstrigons, a barbarous race of people, almost extirpated by the different Greek colonies, whom the commercial advantages of Sicily's situation induced to settle in this island.

§ 140. Near Lilybæum are three small islands called Ægates, opposite one of which, Ægusa, Lutatius Catulus defeated the Carthaginians in a great naval engagement, and thus put an end to the first Punic war.—North of Sicily were the Insulæ Æoliæ, *Lipari islands*, sacred to Vulcan; the largest is Lipara, which was once a place of great consequence; the next in size is Strongyle, *Stromboli*, where Æolus is said to have imprisoned the winds, and where there is a celebrated volcano.

Southeast of Sicily is Melite, *Malta*, remarkable in ancient times for its cotton manufactories. Here St. Paul was ship-wrecked in his voyage from Jerusalem to Rome.—Malta was first peopled by the Phœnicians, who found this island a convenient station for commerce, on account of its excellent harbor.—Near Malta is the small island Gaulos, *Gozo*.

§ 141. We notice next the *Ionian* Islands, on the western coast of Greece. Corcyra, *Corfu*, stood opposite that division of Epirus called Thesprotia, from which it was separated by a narrow strait, named Corcyrean.—It is called by Homer Scheria, or Phæacia, and he describes (in the Odyssey) the inhabitants as luxurious and indolent.—The principal town was Corcyra, near which were the celebrated gardens of Alcinous and Cassiope. Near the promontory Phalacrum was a remarkable rock, said to have been the ship which Ulysses received from Alcinous, to convey him to his native country, and which Neptune changed into a rock, as a punishment to the Phæacians for aiding Ulysses.

Leucadia, *Santa Maura*, was originally a peninsula, and the isthmus was cut through by the Carthaginians to facilitate navigation. The chief town was Leucas, in earlier ages called Nericum, and the neighboring country Neritis; it was founded by a Corinthian colony, and was joined to the continent by a bridge, as the strait was here very narrow.—At the south-western extremity of Leucadia was a high mountain, named Leucate, and a remarkable rock, called from its color Leucopetra, from which unfortunate lovers precipitated themselves into the sea. On the top of this rock was a temple of Apollo, where the victims sacrificed previous to taking the fatal leap.

The Echinades, *Curzolari*, were a small cluster of islands at the mouth of the river Achelous, of which the most celebrated was Dulichium, part of the empire of Ulysses.—Near Dulichium was Ithaca, *Thaki*, the birth-place of Ulysses; the capital was also called Ithaca, and stood at the foot of Mount Neritus.

§ 142. Cephalenia, *Cephalonia*, is the largest of the Ionian islands. Its chief town was Same, from whence the island was frequently called by the same name. There were three other towns of little consequence in the island, from which circumstance it is called Tetrapolis; in this island are some ruins of Cyclopean structure.

South of this was Zacynthus, *Zante*, with a capital of the same name, celebrated for its fertility and beautiful groves. Herodotus declares that there was such an abundance of bitumen found here, that even the neighboring sea assumed prismatic hues, from the oily matter that floated on its surface.

West of the Peloponnesus were the Strophades, *Strivoli*, at first called Plotæ, the residence of the Harpies, and south of them the island of Sphacteria, *Sphagiæ*, taken by Cleon, the Athenian, in the first Peloponnesian war.—South of the Peloponnesus was Cythera, or Porphyræ, *Cerigo*, sacred to Venus. It contained two excellent towns and harbors, Cythera and Scandia, which the Lacedæmonians fortified with great care, but the Athenians destroyed both in the first Peloponnesian war.

§ 143. We may include among the *Ægean Islands* all that remain to be noticed.

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The Thracian islands occupy the northern part of the Ægean, and were named Thasus, Samothrace, and Imbros.—Thasus, *Tasse*, opposite the mouth of the Nessus, was in the earlier ages of Grecian history named Æthria. It produced wine and marble, and the inhabitants were at one time so powerful as to dispute the mastery of the sea with the Athenians, but after a severe contest of two years they were compelled to surrender at discretion.—Samothracia, *Samandrachi*, derived its name from Samos, by a colony from which it was first peopled. From this place Dardanus brought the worship of Cybele to Troy.—Imbrus, *Embro*, lies to the south of Samothrace.

§ 144. Tenedos stands at the entrance of the Hellespont, opposite the Troad. It contained but one city and a celebrated temple of Apollo, here called Sminthеus, because he delivered the inhabitants from a plague of mice, called Sminthæ in the Phrygian language.

South-west of this was Lemnos, *Stalimene*, dedicated to Vulcan, who, when thrown out of heaven by Jupiter, is said to have fallen on this island. It contained two cities, Hephæstia or Vulcatia, and Murina.—Farther west, on the Macedonian coast, was Halonnesus, *Dromo*, which is said to have been at one time defended by the valor of the women alone, when all the males were slain. South of these were Sciathus, *Sciatia;* Scopelos, *Scopelo;* and Scyros, *Skiro*, where Achilles was concealed by his mother Thetis, to prevent his going to the Trojan war.

South of Tenedos, and opposite Ephesus, was Lesbos, *Mctelin*, the birthplace of the philosopher Pittacus, the poets Arion and Alcæus, and the poetess Sappho; its chief towns were Methymna, celebrated for wine, and Mitylene, from whence the island has derived its modern name.—South of this was Chios, *Scio*, celebrated for its wine. The slaughter of the inhabitants of this island lately by the Turks excited great public sympathy.

§ 145. The largest island of the Ægean was Eubœa, *Negropont*, opposite the coast of Bœotia, from which it was separated by a narrow strait, called the Euripus. Into this strait Aristotle, according to the accounts of some, threw himself, in a fit of frenzy, because he was unable to explain the cause of its ebbing and flowing. The chief towns were Chalcis, joined to Aulis, in Bœotia, by a bridge across the Euripus; Eretria, an Athenian colony, founded before the Trojan war; Oreus, on the Euripus; the town and promontory of Artemisium, in the northern part of the island, where the Greeks gained their first naval victory over the Persians; and Carystus, in the south, between the promontories Gerræstus and Caphareus, remarkable for the quarries of marble in the neighboring mountain Ocha. The history of Eubœa is not very important, as the greater part was subjected to the other Greek states.

In the Saronic gulf were Ægina, *Engia*, anciently Ænone, strongly fortified by nature, and at one period the rival of Athens at sea. The Æginetans were the most distinguished of the Grecian allies at the battle of Salamis, and obtained the prize of valor.—Next to this is Salamis, *Elimi*, the island of Telamon, father of Aiax and Teucer. Near Salamis, the Greek fleet, commanded by Eurybiades the Spartan, and Themistocles the Athenian, totally defeated the immense navy of Persia.—On the coast of the Peloponnesus was Calauria, *Foro*, where Demosthenes poisoned himself, sooner than fall into the hands of Antipater, the successor of Alexander the Great.

§ 146. South-east of Eubœa was a large cluster of islands called the Cyclades, from their nearly forming a circle round the island of Delos. This island, also called Ortygia, is celebrated by the poets as the birth-place of Apollo and Diana. Near Mount Cynthius stood the celebrated temple of the Delian god, to which pilgrimages were made from all parts of Greece. A sacred galley, called *Paralus*, was annually sent from Athens to Delos with a solemn sacrifice, and during its absence it was unlawful to punish any criminal in Athens capitally. The other remarkable islands in this group were Mycone, Gyarus, and Seriphus, small islands whither the Roman emperors used to banish criminals; Andros and Tenos, south-east of Eubœa; Ceos, *Zea*, and Helena, on the coast of Attica; Cythus, Siphnus, and Melos, south of Ceos; Paros, celebrated for its white marble, the birth-place of the statuaries, Phidias and Praxiteles; Naxos, sacred to Bacchus, where Ariadne was ungratefully deserted by Theseus; Ios, where Homer was said to have been buried; Thera, and Anaphe.

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§ 147. The islands in the eastern part of the Ægean were called the Sporades, and more properly belonged to Asia, but they are enumerated here as they were possessed by the Greeks. The chief of these were Samos, sacred to Juno, the birth-place of Pythagoras; Icaria, which gave name to the Icarian sea; Patmos, *Palmossa*, where Saint John wrote the Revelations; Cos, the native country of Harpocrates; Carpathus, *Scarpanto*, which gave name to the Carpathian sea; and Rhodus, *Rhodes*.—This latter island contained three cities, Lindus, Camyrus, and Rhodus; at the harbor of Rhodus stood the Colossus, an enormous statue, dedicated to the sun (P. III. § 72). It held in one hand a light-house. This splendid statue was thrown down by an earthquake, and having long lain prostrate was broken up by the Saracens when they became masters of the island.

§ 148. Creta, *Crete* or *Candia*, at the entrance of the Ægean, was the most celebrated island of ancient times; it is said to have contained a hundred cities, the principal of which were Gnossus, near Mount Ida, on the north side of the island; Gortyna, on the opposite side, where the celebrated Labyrinth, built by Dædalus, stood, and Cydonia, by some esteemed the capital.—The first inhabitants of Crete were the Idæi Dactyli, who lived near mount Ida, and exercised mechanical arts; nearly contemporary with these were the Curetes, who directed their attention to agriculture.—Minos, a descendant of Jupiter, was the legislator of Crete, and from his laws the institutions of Lycurgus are said to have been principally borrowed. The fabulous legends respecting this monarch, his wife Pasiphaë, and his daughter Ariadne, are sufficiently known. Cf. P. III. § 117. (*a*).

II. Of Asia.

§ 149. Asia, the largest and most populous of the divisions of the globe, is celebrated as the birth-place of the human race; the quarter where the true God was worshiped when the rest of the world was sunk in superstitions barbarism; the scene of our Savior's life and sufferings; and for the three great monarchies, the Assyrian, Babylonian, and Persian, which possessed extensive sway before the commencement of authentic European history. From Asia, the first principles of arts and sciences were imported into Europe, and there civilization had attained a high degree of perfection, before the western countries had emerged from barbarism.

§ 150. The countries of Asia may naturally be considered in two divisions, the Eastern and Western; the boundary between them being the river Rha or Wolga, the Mare Caspium, and the mountains extending thence towards the Sinus Persicus.

The Eastern division includes Scythia, Sinarum Regio, India, Persia, Media, and Parthia, with the countries north of the mountains called Paropamisus.—The Western includes Sarmatia with the countries between the Mare Caspium and Pontus Euxinus, Armenia, Asia Minor, Syria, Arabia, and Mesopotamia with the countries in the valley of the Tigris.

(*a*) *The Countries of the Eastern Division of Asia.*

§ 151. Scythia was the name applied to all the northern and north-eastern part of Asia. Very little was known respecting it. It was divided into *Scythia intra Imaum*, and *Scythia extra Imaum*, separated by the mountains called Imaus, now Belur Tag, which unite with the modern Altai on the north, and Himmaleh on the south.—Scythia extra Imaum included the Regio Casia, *Kashgar* in Tartary, and the Regio Serica, the north-west part of China; in the latter was the city Sera, the thorough-fare of ancient commerce between eastern and western Asia. (Cf. P. IV. § 335.)

The Sinæ occupied the most eastern portion of Asia known to the ancients; supposed to be the country now named Cochin China. Their capital was Thynæ, on the Cotiaris, a branch of the Senus.

§ 152. India included the territory extending from the mountains called in their northern part Parueti, on the west of the river Indus, to the river Serus or

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Menan, which empties into Magnus Sinus, *Gulf of Siam*. It was divided by the ancients into *India intra Gangem*, and *India extra Gangem*: the boundary between them being the Ganges, which discharged into the Sinus Gangeticus, *bay of Bengal*. This country was but little known before the expedition of Alexander. The southern point of India intra Gangem, or Hindostan, was called Prom. Comaria, *cape Comorin*. Several places on the coast were known. North of the river Chaberis, *Cavery*, was the Regio Arcati, the modern *Arcot*. —In India extra Gangem was the Aurea Chersonesus, the peninsula of *Malaya*, its southern point being called Magnum Promontorium, now *cape Romania*.

§ 153. PERSIA, in its more limited meaning, was the country lying east of the river Tigris between Media on the north and the Persian gulf on the south. But the name is sometimes, and is here, employed to comprehend the whole territory south of the Paropamisus chain of mountains from the Zagros Montes and the Tigris on the west to the Parueti and Arbiti Montes separating it from India on the east. Thus it includes several provinces.

Susiana was the most western, on the Tigris, containing the cities Elymais and Susa; the latter, called in the Bible Shushan, was the winter residence of the Persian kings; it was situated upon the river Choaspes, which flowed from the Orontes mountains into the Tigris.—Persis was directly east of Susiana, bordering upon the Sinus Persicus, and corresponding to Persia in its limited and proper sense. Its capital was Persepolis, represented as a city of great splendor; the royal palace was set on fire by the order of Alexander, when inflamed with wine and instigated dy his mistress Thais. Its ruins still excite admiration. It was situated on a beautiful plain 6 miles wide and 100 long from N. W. to S. E. which is now crowded with numerous villages. Through this flowed the Araxes, now *Bendemir* or *Bend Emir*, discharging into Lake Baktegian. The principal ruin is the palace called by the natives *Chehul-Minar*, *Chil-Minar*, or *Shekel-Minar*, or palace of *forty columns*. (See a description, with plates, in *Rob. Ker Porter's* Travels.)

The other provinces were Carmania, *Kerman*, south-east of Persis, also bordering on the Sinus Persicus; Gedrosia, now *Mekran*, lying on the Erythræum Mare and extending from Carmania to India; Arachosia and Drangiana, which include the whole remaining territory on the north and east between Gedrosia on the south and the Paropamisus on the north. This latter territory was watered by the Elymander, which, with tributaries from the mountains on the north, east and south, flowed into the Aria Palus, a lake or sea on its western limits; the whole territory was often included under Aria, which properly belongs to the contiguous country north of the Paropamisus.

§ 154. MEDIA was situated south of the Mare Caspium; its northern limit was the river Araxes flowing to that sea from Armenia. The portion lying on this river was formed into an independent kingdom, after the death of Alexander, by the satrap Atropates and thence called Atropatene; having as its capital Gaza, now *Tauris* or *Tebriz*.—The capital of Media was Ecbatana, now *Hamedan* (*Rennell*, Geog. Herod. Sect. 11); this was made the summer residence of the Persian and afterwards of the Parthian monarchs. Ragæ or Rages was another place of some importance, mentioned in the apocryphal book of Tobit.

§ 155. Under PARTHIA we include the region lying at the south-eastern corner of the Caspian sea, between Media on the south and the river Oxus, *Gihon*, flowing to the sea of Aral, on the north. It was originally but a part of Hyrcania, a province belonging to the Persian empire. By Arsaces, after the time of Alexander, it was made the seat of a new state, which under his successors called *Arsacidæ*, grew into a considerable empire, and opposed effectual resistance to the Romans.—One of its principal places was Nisæa, now *Nesa*, on a northern branch of the river Ochus, now *Margab*, which empties into the Caspian. Hyrcania, now *Corcan*, was a considerable place, on the small river Socanda.—But the royal residence of the Arsacidæ was Hecatompylos, in the south-western part; although the later Parthian monarchs sometimes resided at Ctesiphon on the Tigris.

The remaining countries, between Parthia and Scythia, were Aria, Bactriana, and Sogdiana.—Aria was east of Parthia and Media, and north of the Paropamisus; although the name was often extended so as to include (§ 153) a large region south of that chain of mountains. The principal place was Arta-

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coana, now *Herat*.—Bactriana was east of Aria and south of the river Oxus; its capital Zariaspa or Bactra, now *Balk*, on a tributary of the Oxus.—Sogdiana includes the territory between the Oxus and the Jaxartes or Sir; corresponding nearly to the modern country *Al-Sogd*. Its chief place was Maracanda, now *Samarcand*, on the Polytimetus, a branch of the Oxus. Cyropolis was a place founded by Cyrus on the Jaxartes. Various tribes occupied this region; in the north-eastern part were the *Sacæ*.

(*b*) *The Countries of the Western Division of Asia.*

§ 156. Beginning on the northern limits we notice first Sarmatia, called Asiatica, to distinguish it from the country of the same name in Europe, from which it was separated by the river Tanais. Its boundary on the south was the Caucasus. It was inhabited by roving and uncivilized tribes; particularly the Alani, and the Cimmerii, from whom the strait connecting the Palus Mœotis with the Euxine received its name of Bosphorus Cimmericus.—South of Sarmatia, and between the Pontus Euxinus on the west, and the Mare Caspium or Hyrcanum on the east, were the three countries, Colchis, Iberia, and Albania. Colchis was on the Euxine; one of its chief places was Æa on the river Phasis or *Faz-Reone*.—Albania was on the Caspian, extending south as far as the river Cyrus or *Kur*. An important place was one of the two celebrated passes of the Caucasus, called Pulæ Albaniæ or Caspiæ, between a northern spur of the Caucasus and the Caspian, as is generally supposed; afterwards the strong city of Derbend.—Iberia was between Colchis and Albania, a high valley, watered by the Cyrus and its numerous tributaries. The other celebrated pass of the Caucasus led from this valley over into the declivity of the Euxine; it was the defile through which the river Aragus, *Arakui*, flows into the Cyrus. It is now called *Dariel*.

§ 157. Armenia was immediately south of Colchis and Iberia, extending to mount Masius, and the Carduchi Montes on the south, and from Media on the east to the northern branch of the Euphrates, which separated it from Asia Minor. It presents three great valleys, extending nearly east and west; first, that on the north-east, watered by the Araxes, also called Phasis, now *Aras*, flowing to the Caspian; second, the central, separated from the first by the chain of mountains in which is the summit called Ararat, and watered by the southern branch of the Euphrates, which rises in its eastern part, and flows westerly, containing also the lake called Arsissa Palus; third, the south-western, smaller, separated from the central by the Niphates Montes, and watered by the Tigris, which rises in its western part and flows through it in an easterly course.—Some of the principal places were Artaxata, on the Araxes, the ancient capital; Arza, *Erze-Roum*, near the sources of the northern branch of the Euphrates; Amida, on the Tigris near its source; and Tigranocerta, taken by Lucullus in the Mithridatic war, and plundered of vast riches.—The summit called Ararat is commonly supposed to be that on which Noah's ark rested; this is said to have been ascended, for the first time, by Prof. *Parrot* in 1829.

§ 158. Asia minor is a term not used by classical authors, but invented in the middle ages. In general, the Roman writers confined the term Asia to the countries bordering on the Propontis and Ægean, and divided it into *Asia intra* and *Asia extra Taurum*. The large peninsula which is known by the name Asia Minor, included a great number of petty states, whose boundaries varied at different periods.—The northern provinces of Asia Minor, beginning at the Ægean Sea, were Phrygia Minor, Mysia, Bithynia, Paphlagonia, and Pontus.—The middle provinces were Lydia, Phrygia major, Galatia, Lycaonia, and Isauria, Cappadocia, and Armenia minor.—The southern provinces were Caria, Lycia, Pisidia, and Pamphylia.

§ 159. Phrygia Minor, or Troas, is celebrated for the Trojan plains at the entrance of the Hellespont. The lapse of ages has produced such changes, that modern travelers are not agreed about the situation of the city of Troy, called also Ilium. It was built at some distance from the sea, above the junction of the Scamander, or Xanthus, and Simois, two small streams, rising from mount Ida, and falling into the Hellespont; the citadel was called Pergamus, and was erected on a little hill included within the walls. The plain between the city and the sea was intersected by the rivers Scamander and Simois, and

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there the battles mentioned in the Iliad were fought. At the eastern extremity of the plain was the mount Ida, the summit of which was called Gargarus: the west was bounded by the Hellespont, which here forms an extensive bay, between the promontory of Rhæteum on the north, and Sigeum on the south. Here lay the Grecian fleet, and at a little distance on the shore was the camp. Ajax was buried on the Rhætean, and Achilles on the Sigean promontory.

Mysia, divided into minor and major, extended from the Hellespont to Bithynia; the principal towns of the former were Abydos, and Lampsacus, dedicated to Priapus, celebrated for its wealth and luxury.--The principal city in Mysia major was Cyzicus, situated on an island of the same name in the Propontis, and joined by two bridges to the continent, celebrated for the gallant resistance it made when besieged by Mithridates; near this is the river Granicus, where Alexander defeated the army of Darius, and where Lucullus obtained an equally important victory over Mithridates.

§ 160. Bithynia, at first called Bebrycia, lay between the Thracian Bosphorus and the river Parthenias. Its chief towns were Apamea, at the mouth of the river Rhyndacus; Nicomedia, on a gulf of the same name; Chalcedon, *Scutari*, called the city of the blind, because its founders neglected the more eligible site Byzantium, at the opposite side of the Bosphorus; Libyssa, where Hannibal was buried; Calpas and Heraclea, on the Euxine; Prusa, at the foot of Mount Olympus, where Hannibal for a short time found refuge with king Prusias; and Nicæa, *Nice*, where the first general council was assembled.

Paphlagonia lay between the rivers Parthenias and Halys. The chief towns were Sinope, *Sinube*, the birth-place of Diogenes, and capital of the kingdom of Mithridates; and Carambis, *Karempi*, near a promontory of the same name, opposite the Criu-Metopon, a cape in the Tauric Chersonese.

Pontus, the kingdom of the celebrated Mithridates, extended from the river Halys to Colchis: the principal towns were Amisus, near the Halys; Eupatoria on the confluence of the Iris and Lycus, named by Pompey Megalopolis; Amasia, the birth-place of the geographer Strabo; Themiscera, on the river Thermodon, where the Amazons are supposed to have resided; Cerasus, whence Lucullus brought the first cherry-trees that were seen in Europe; and Trapezus, *Trebisond*, on the borders of Colchis, greatly celebrated by the Romance-writers of the middle ages. Near the river Halys, the Leleges and Chalybes, famous for their skill in iron-works, resided.

§ 161. Lydia, called also Mæonia, lay to the south of Phrygia Minor and Mysia, and to the east of the Ægean Sea. The northern part of the coast was called Æolia, and the southern Ionia, from the number of Greek colonies which settled there.—Æolia was colonized by the Ætolians, soon after the termination of the Trojan war: its chief towns were Adramyttium, founded by an Athenian colony; Pergamus, *Bergamo*, the capital of a small territory, greatly enlarged by the Romans after the defeat of Mithridates, and bequeathed to them by Attalus its last king; its port was called Elea; between Elea and Adramyttium was Lyrnessus, and Cana, a town built on a promontory of the same name, near which are the Æginusan islands, where Conon, the Athenian admiral, completely defeated the Spartans.—Ionia contained several remarkable cities, of which the principal were Smyrna, on the river Meles, near which Homer is said to have been born; Clazomenæ, on a peninsula of the same name, celebrated for its wealth; Erythræ, near mount Mimas, the residence of one of the Sibyls; Corycus, near which the fleet of Antiochus was defeated by the Romans; Teos, the birth-place of Anacreon.—South of the peninsula of Clazomenæ, were Colophon, on the river Halesus, celebrated for the grove of Claros, sacred to Apollo; Ephesus, on the river Cayster, the most splendid of the Asiatic cities, now degenerated into a paltry village, remarkable for the splendid temple of Diana; Mycale, opposite Samos, where the Persian fleet was totally destroyed by the Greeks; Priene, on the Mæander, a river noted for its winding course; and Miletus, the birth-place of Thales.—In the interior of Lydia was Sardis, the capital, situate at the foot of mount Tmolus on the river Pactolus, a branch of the Hermus; on the Hermus was Magnesia, where Antiochus, king of Syria, was overthrown by the Romans.

§ 162. East of Lydia was Phrygia Major, separated by the river Lycus. Its chief towns were Pessinus, near the foot of mount Dindymus, sacred to Cy-

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bele, the mother of the gods, whose image was conveyed thence to Rome, at the end of the second Punic war; Gordium, celebrated for the Gordian knot cut through by Alexander; Apamea, on the river Marsyas, where Apollo flayed alive his musical competitor Marsyas; Laodicea, celebrated in sacred history; and Colossæ, on the river Lycus.—Galatia or Gallo-græcia, lay north of Phrygia, of which it originally formed a part. The chief towns were Ancyra, *Angoura*, where Bajazet was defeated and made prisoner by Tamerlane; Gangra, the residence of king Deiotarus, a great friend of Cicero; and Tavium, the capital of the Trocmi.

South-east of Phrygia were Isauria and Lycaonia. The principal towns of the former were Isauræ, the capital; Lystra, and Derbe, mentioned in the acts of the apostles. The principal town of the latter was Iconium. Both these provinces were intersected by the chain of mount Taurus.

§ 163. Cappadocia lay between the Halys and Euphrates. Its most remarkable towns were Comana, celebrated for a temple of Bellona, plundered by Antony; Tyana, the birth-place of the impostor Apollonius; and Mazaca, named by Tiberius, Cæsarea ad Argæum, to denote its situation at the foot of mount Argæus.—The north-eastern part of Cappadocia was known by the name of Lesser Armenia, and contained Cabira, or Sebaste, a well fortified city, captured by Pompey; the strong fortress Novus, where Mithridates kept his treasure; and Nicopolis, built by Pompey, to commemorate his victory over Mithridates.—The Greeks described the Cappadocians as the worst of the three bad *Kappas*, or nations whose names began with that letter; the other two were the Cretans and Cilicians.

§ 164. The south-western province of Asia Minor was Caria. Its chief towns were Halicarnassus, the capital, celebrated for having given birth to the historians Dionysius and Herodotus, and for the Mausoleum, a splendid monument, one of the seven wonders of the world, erected by Artemisia, queen of Caria, to the memory of her husband Mausolus; Cnidus, in the peninsula of Doris, sacred to Venus; Alabanda, on the Mæander; and Stratonicea, on the southern coast.

Lycia lay to the east of Caria. Its chief towns were Telmessus, on a gulf of the same name; Xanthus, celebrated for its obstinate resistance to Brutus, the inhabitants having destroyed themselves by fire sooner than surrender; and Patara, sacred to Apollo.—Near the gulf of Telmessus ran the chain of mount Cragus, sacred to Diana; in this chain was the volcano Chimæra, fabled by the poets to have been a monster subdued by Bellerophon (cf. P. III. § 117). Some hills at the Promontorium Sacrum were usually esteemed the commencement of mount Taurus, and a little beyond it is a part of the same ridge adjoining the sea, round which Alexander's army were compelled to march up to their middle in water.

§ 165. Next to Lycia were Pisidia and Pamphylia, two mountainous districts, whose boundaries are indeterminate. The chief towns of the former were Antiochia; Termessus, the capital of the Solymi, a people mentioned by Homer; and Cremna, a Roman colony: of the latter, Perga, the capital; Aspendus, on the river Eurymedon, near which Cimon defeated the Persian fleet, and Coracesium, where Pompey destroyed the nest of pirates who had so long infested these seas.

Cilicia lay to the east of Pamphylia, and south of Isauria, and was divided into two portions, the western called Tracheotis, or rough, and the other Campestris, or level.—The chief towns of Tracheotis were Selinus, where the emperor Trajan died; Anamurium, opposite Cyprus; and Seleucia, *Seleukeh*, on the river Calycadmus.

In Cilicia Campestris were Soli, a colony of Athenians; Tarsus, said to have got its name from one of the wings of the horse Pegasus being dropped there; Saint Paul was a native of this town: Issus, where Alexander obtained his second triumph over the Persians; and Alexandria, *Scanderoon*, erected by the conqueror to perpetuate the memory of his victory.—On the confines of Syria was the mountain Amanus, between which and the sea were Pylæ Syriæ, a celebrated pass.—The river Cydnus is remarkable for the coldness of its waters, by which Alexander was almost killed, and for the splendid festivities celebrated on its banks, when Antony visited Cleopatra.

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§ 166. Syria was bounded on the north by mount Amanus; on the east by the Euphrates; on the south by Arabia; and on the west by the Mediterranean. It was divided into five provinces, Comagene, Seleucis, Cœlo-Syria, Phœnicia, and Judea, or Palestine.

The principal city of Comagene was Samosata, on the Euphrates, the birth-place of Lucian.—In Seleucis, or Syria Propria, were Antiochia, on the Orontes, where the Christians first received that name; near it were the delightful grove and village of Daphne, sacred to Apollo; Berœa, *Aleppo*; Hierapolis, the city of the Syrian goddess; Emesa, the city of Heliogabalus, one of the worst of the Roman emperors; and Heliopolis, *Balbec*, sacred to the sun, whose magnificent ruins still attract admiration. (Cf. P. I. § 242. 3.)

Cœlo-Syria was so named because it lay between two parallel chains of mountains, Libanus and Antilibanus; its chief towns were Damascus, on the river Abana; Palmira, or Tadmor, said to have been founded by Solomon, the residence of queen Zenobia, who so bravely defied the Roman emperor Aurelian, and of Longinus. The ruins of this city are calculated to inspire us with very lofty ideas of ancient architecture.—The principal peak in the chain of mount Libanus was called Lebanon, and in that of Antilibanus, Hermon.—Phœnicia contained the cities of Tyre and Sydon, famous for their extensive commerce. The siege of Tyre by Alexander is celebrated for the obstinate defence made by the besieged, and the unconquerable perseverance of the besiegers.

§ 167. Judæa, or Palæstina, is called in scripture the land of Canaan, of Israel, and of Judah. It was at first divided among the twelve tribes; it was afterwards separated into the kingdoms of Israel and Judah; and finally, the Romans divided it into four regions, Galilee, Samaria, Judæa Propria, and Peræa or Transfluviana, the country beyond Jordan.

Galilee was again subdivided into Inferior, chiefly inhabited by Jews; and Superior, which from its proximity to Cœlo-Syria, was called Galilee of the Gentiles.—The chief towns of Upper Galilee were Cæsarea Philippi, so called to distinguish it from another town of the same name in this province; its original name was Laish, afterwards changed to Paneas, and finally called Cæsarea Philippi, by Herod's son Philip; Gabara, and Jotopata, bravely defended by the historian Josephus, when besieged by Vespasian. The principal cities in Lower Galilee were Aco, or Ptolemais, *Acre*, memorable for its siege by Richard Cœur de Lion, in the times of the crusades; Canæ; Sepphoris, called afterwards Dio Cæsarea; Nazareth, and Jezreel.—A large lake in Galilee was called the sea of Tiberias or Gennesareth; at its northern extremity was Chorazin; at the western side were Capernaum, Tiberias, and Bethsaida; on the opposite side was Gadara.—The chief mountains of Galilee were Carmel and Tabor, the scene of our Lord's transfiguration.—Between Galilee and Samaria stood Bethsan, the chief of the ten confederate cities called Decapolis, which, dreading the power of the Jews, entered into a confederacy against the Asmonean princes, who then governed Judea.

§ 168. Samaria lay south of Galilee. Its chief towns were Samaria, the capital, destroyed by the Asmonean princes, but rebuilt by Herod, who called it Sebaste, in honor of Augustus; Cæsarea, first called Turris Stratonices, a celebrated seaport, the residence of the Roman governors; Joppa, a seaport south of Cæsarea, where Andromeda was delivered from a sea-monster by Perseus; Sichem, in the interior, the ancient capital, between the mountains Ebal and Gerizim; it was in latter times called Neapolis; Lydda, called by the Greeks Diospolis; and Arimathea.

Judæa was situated south of Samaria, between the lake Asphaltites, or Dead Sea, and the Mediterranean.—The capital was Jerusalem, a city originally belonging to the Jebusites, from whom it was taken by David, who made it his residence. Hence it is called the 'city of David.' The city was built upon four hills, Sion at the south, Moriah at the east, Acra at the west and Bezetha at the north. Sion was called the upper, and Acra the lower city; near the former was the valley of Ben-Hinnom, and fountain Siloe; opposite the latter was the temple, built on mount Moriah; and farther to the east, separated from the city by the valley and brook Kedron, was the mount of Olives; Bezetha was called Kainopolis, or the new city, because it was added in later times; and west of it was a district called Golgotha, in the middle of which stood mount Calvary,

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where our Lord was crucified.--North of Jerusalem was Emmaus, where the Jews were defeated by Vespasian; Bethel in a mountainous district of the same name; Jericho near the Jordan; and Engaddi, celebrated for its palm-trees. South of Jerusalem were Bethlehem, the birth-place of Christ; Hebron, where Abraham was buried; and Beersheba.

The southern district of Judea was called Idumea, or the land of Edom; the chief towns were Gera, Zoar, and Bozra, at the foot of mount Seir.—The sea-coast was called Philistæa, or the land of the Philistines, from whom the whole country is now called Palestine; its chief towns were Gath, Ekron, Azotus or Ashdod, Ascalon, and Gaza.

§ 169. The river Jordan, which separates Peræa from the other provinces, rises in mount Hermon, and passing through the sea of Tiberias, falls into the lake Asphaltites, whence there is no exit for its waters.--This lake is said to occupy the situation of the cities of Sodom and Gomorrah. From its extreme saltness it is destructive of animal and vegetable life, neither fish nor weeds being found in its waters.—The chief towns of Peræa were Ramoth-Gilead, in the country of the Galaadites; Gadara, on the torrent Hieromas, where the Christians where severely defeated by the Saracens; Gaulon, a fortress of remarkable strength; Gamala, near the sea of Tiberias; and Rabboth-Ammon, in the district Ammonitis, afterwards called Philadelphia.

§ 170. MESOPOTAMIA was south of Armenia, between the rivers Tigris and Euphrates, whence it derives its name. Its chief towns were Nisibis, on a branch of the Tigris, the great bulwark of the Romans against the Parthians; Edessa, near Syria; Seleucia, now *Bagdad*, on the confluence of the Tigris with a branch of the Euphrates; and Carrhæ, called in scripture Charran, for a time the residence of Abraham, and the scene of Crassus's miserable overthrow. On the borders of Chaldæa were the plains of Cunaxa, where Cyrus was slain by his brother Artaxerxes, and where the ten thousand Greeks commenced that retreat so memorable in history.

Separated from Mesopotamia by the Tigris, were the districts of BABYLONIA and Chaldæa.—Their chief town was Babylon, the most ancient and remarkable city of antiquity. Belus, its founder, commenced his building near the tower of Babel, which by profane writers is called after his name: but to Semiramis, the widow of his descendant Ninus, the grandeur of Babylon is attributable. She enclosed the city with a wall of brick, cemented by bitumen, of almost incredible dimensions, and ornamented it with one hundred brazen gates. The circuit of the city was said to have been more than sixty miles; and so great was its length, that when Cyrus had captured one extremity of the city, the inhabitants of the other were ignorant of the event until the following morning.—The river Euphrates flowed through the city, and Cyrus having diverted the river into another channel, led his troops through the vacant bed, and surprised the Babylonians, who, with their monarch Belshazzar, were at that moment celebrating a feast in honor of their gods, and consequently made but a feeble resistance.—The Chaldæans were celebrated astonomers, but they debased the science by the admixture of judicial astrology, for which perversion of intellect they were greatly celebrated.

East of the Tigris lay ASSYRIA, now called *Kurdistan* from the Carduchi, a tribe that inhabited the northern part of the country. Its chief towns were Ninus, or Niniveh, frequently mentioned in scripture, and Arbela, near which is the village Gaugamela, where Alexander overturned the Persian empire, by the defeat of Darius.—The Assyrian empire was founded by Ninus, who made Niniveh the capital of his dominions.

§ 171. The only country of Asia remaining to be noticed is ARABIA, which was the large peninsula between the Persian Gulf and Red Sea, Sinus Arabicus. It was divided into three parts, Deserta, *desert*, Petræa, *stony*, and Felix, *happy*.

Arabia Deserta lay between Syria and Chaldæa; its principal city was Thapsacus.—Arabia Petræa contained the towns Arse or Petra, and Berenice, called in scripture Ezion Geber, a sea-port on the Red Sea. In this province were mount Horeb and Sinai.—Arabia Felix, celebrated for its fertility, lay south of the former, and among its inhabitants, the Sabæi, who cultivated frankincense, were the most remarkable.

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§ 172. The *Asiatic* ISLANDS were not very important, except those in the Mare Ægæum already named (§ 147). The principal other in the Mediterranean was Cyprus, sacred to Venus; the chief towns of which were Paphos, where stood the celebrated temple of Venus, infamous for the debauchery and prostitution it sanctioned; Citium, the birth-place of Zeno, the Stoic, on the west coast; Salamis, *Famagusta*, built by Teucer on the east; Lapethus Arsinoë, and Soli, in the north, and Tamassus, celebrated for its copper-mines in the interior.—The other islands were Proconnesus, *Marmora*, in the Propontis; Taprobane, *Ceylon*, and Jabadi, *Sumatra*, in the Indian ocean.

III. OF AFRICA.

§ 173. The name Africa was applied strictly and properly by ancient geographers, at least until the time of Ptolemy, to a small part of that vast peninsula of the eastern continent which it now designates; and by them Egypt was reckoned among the Asiatic kingdoms. But we here use the term as including all that was known to the ancients of that whole country. We shall consider it under the following divisions; Ægyptus or Egypt, Æthiopia, Libya, Africa Propria, Numidia, Mauritania, and Africa Interior.

§ 174. The general boundaries of ÆGYPTUS were the Mediterranean on the north, Syria and the Sinus Arabicus on the east, Ethiopia on the south, and Libya on the west. The limit between it and Syria was the *Torrens Ægypti*, or river of Egypt as called in the Bible, which flowed into the arm of the sea called Palus Sirbonis. The limit between Egypt and Libya on the west was the great declivity and narrow pass termed Catabathmos (*κατα-βαθμὸς*). Its southern limit was the smaller cataract of the Nile.

One of the most striking features of Egypt was its river, Nilus. It has two principal sources; the eastern rising in the mountains of the country now called Abyssinia, and the western in the Lunæ Montes, *mountains of the moon*. Having passed through the ancient Ethiopia it flows through the whole length of Egypt to the Mediterranean; not receiving a single tributary for the last 1000 miles of its course, and at last dividing into two great arms and forming the triangular island called Delta from its shape. It had seven mouths; the most western was the Ostium Canopicum; the others in their order, proceeding towards the east, were the Balbytinum, Sebenniticum, Phatnicum, Mendesium, Taniticum, and Pelusiacum.—Its annual inundations were the great cause of fertility, and reservoirs and canals were formed in great numbers to convey the water over the whole country; where the land was too high to allow canals to convey it, pumps were used for raising the water; almost every village, it is said, had its canal, although there were in the valley of Egypt many thousand cities and villages.

§ 175. There were three principal divisions of Egypt; the northern part on the Mediterranean was called Ægyptus Inferior; the southern part on the confines of Ethiopia was Ægyptus Superior or Thebais; and the portion between these, Heptanomis.—The capital of lower Egypt was Alexandria, the great mart of Indian merchandise; during the middle ages, caravans continually passed from thence to Arsinoë, *Suez*, on the Red Sea, whence goods were conveyed by sea to India. In front of the harbor was an island named Pharos, on which a celebrated light-house was built; south of the city was the lake Mareotis, in the vicinity of which the best Egyptian wine was made. In Alexandria was the celebrated library, said to have been burned by the Saracens. (Cf. P. I. § 76.)—In the interior of the Delta was Sais, the ancient capital, remarkable for its numerous temples; and Naucratis: between the Delta and Sinus Arabicus were Heroopolis, the city of the shepherd kings; and Onion, founded by a colony of Jews, who fled hither under their high-priest Onias, from the cruelties of Antiochus, and, by the permission of Ptolemy, built a city and temple.

§ 176. One of the chief places in the middle portion or Heptanomis was Memphis, near the spot where Grand Cairo now stands; it was the ancient metropolis of all Egypt; in its vicinity are the stupendous pyramids. Arsinoë south-west

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of Memphis was an important place; near this was the famous lake Mœris, said to have been excavated by order of an Egyptian king as a reservoir to contain the waters of the Nile conveyed into it by a great canal, now the lake *Birket-el-Kurun*, and believed to have been wholly or chiefly a work of nature; at the southern end of this lake was the still more celebrated labyrinth.—Oxyrynchus was a considerable place, said to have derived its name from a sharp nosed fish (ὀξύς ῥύγχος) worshiped by the inhabitants.—In upper Egypt the most important place was Thebes, which gave the name of Thebais to this division; called also by the Greeks Diospolis, and Hecatompylos; although destroyed by Cambyses 500 years before Christ, its ruins still excite admiration, occupying a space of 27 miles in circumference, including the modern Karnak, Luxor and other villages; near it was the famous statue of Memnon before noticed (P. III. § 74).—Tentyra, *Denderah*, was north of Thebes, and also presents interesting ruins; especially the large temple of Isis, from the ceiling of which was taken the famous Zodiac transported to France and made the subject of much speculation. (*Amer. Quart. Rev.* iv.)—Between Thebes and Tentyra, nearer the former and on the eastern side of the Nile, was Coptos; from this place a road was constructed by Ptolemy Philadelphus across the desert to Berenice on the Sinus Arabicus. Considerably to the south of Thebes was Ombi made notorious by Juvenal (Sat. xv.) for its quarrels with Tentyra respecting the worship of the crocodile. Syene was the extreme town on the borders of Ethiopia; the place of Juvenal's exile; where also was the well sunk to mark the summer solstice, its bottom being then illumined by the vertical rays of the sun directly perpendicular over it. Not far from Syene was the island on which Elephantine stood, of which interesting ruins still remain. Near Syene was also the Mons Basanites, mountains of touch-stone, from which the Egyptians used to make ornamental vases. South of Syene were the cataracts of the Nile; mighty terraces of red granite (*Syenite*) cross the bed of the river, and throw its waters into an impetuous and foaming torrent. In this region were the quarries whence the vast obelisks and colossal statues and blocks of the Egyptian temples were taken.—There were three places on the Sinus Arabicus, which should be mentioned; Berenice in the south-eastern extremity of Egypt; Arsinoë, now *Suez*, at the head of the western arm of the sea, called Sinus Heroopolites; and Myoshormus, called also Portus Veneris, midway between them; they were each commercial places, goods being transported from them to Nile; a canal, called Fossa Trajani, connected Arsinoë with that river.

In the vast deserts on the western or Libyan side of Egypt were the cultivated and inhabited spots called the Great and the Little Oasis (*Oasis Magna*, and *Parva*). The latter was in the division termed Heptanomis, south of lake Mœris. The Great Oasis is in the part that was called Thebais. It consists of a number of fertile spots, west of Thebes and parallel to the Nile, nearly 100 miles in their whole extent. Here are Egyptian ruins covered with Hieroglyphics. It was a place of banishment in the time of the later Roman empire; yet said to be a delightful residence, and sometimes called by the Greeks the *isle of the blessed*.

§ 177. The ruins and antiquities of Egypt have ever awakened the deepest interest in the traveler and the scholar. Besides the various *temples* and other edifices, of which splendid remains are found in various places, the following rank high among the objects of curiosity. 1. *Obelisks* and *Pillars*; several of these were removed to Rome; of the remaining, the most noted are the *Pillar of On* at Heliopolis, the two obelisks called *Cleopatra's Needles* at Alexandria, and *Pompey's Pillar*, also at Alexandria.—2. The Pyramids, ranked by the Greeks among the seven wonders. They are numerous at Djiza, or Gize, near Cairo and the ancient Memphis, and at Sacchara, 18 miles south of Gize. Those at Gize are the most celebrated. One of them has been open from the earliest times of which we have account. Several others have been opened in recent times. They all contain chambers evidently used for sepulchral purposes. (Cf. P. I. § 231.)—3. *Catacombs*. These are subterranean burying places. They are found in several places; but the most remarkable are near Thebes, at a place now called *Gournou*, a tract of rocks at the foot of the mountains west of the Nile. The tombs are excavated in the rocks and extend, it is said, over the space of two miles. From these, many mummies have been taken.—The labyrinth, which Herodotus considered more wonderful than the pyramids, included numerous subterranean chambers designed as repositories for the dead; over

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these was an immense pile of splendid buildings. Some ruins of this structure near lake Mœris (§ 176) have been discovered.—4. *Colossal images and statues.* One of the most remarkable of the colossal images of the sphinx (cf. P. III. § 117) is near the great pyramids.—A very celebrated colossus is that called the statue of Memnon (cf. § 176).—The Egyptian monuments are covered with inscriptions in *Hieroglyphics* (cf. P. I. § 16).

Much research has been employed in modern times upon Egyptian Antiquities and Remains. A new degree of interest was awakened in the whole subject by the celebrated expedition of Bonaparte in 1798. In this invasion of Egypt, he took with him a detachment of no less than one hundred men, who had cultivated the arts and sciences, or to use the French phrase, *savans*, selected for the purpose. This body, the first of the kind which ever accompanied an invading army, was liberally supplied with books, philosophical instruments, and all the means of prosecuting the several departments of knowledge.'—The splendid work, published under the emperor's patronage and styled '*Description de l'Egypte*,' was the result of their labors.—Many other valuable works illustrating the history and monuments of Egypt have been published during the present century, some from members of the company of *savans* above named. That of *Denon* holds a high rank; entitled *Travels in Lower and Upper Egypt during the Campaigns of Bonaparte;* with folio plates.—The following works relate to this subject. *Legh's* Travels in Egypt.—*Belzoni's* Travels.—*Jomard's* Description de l'Egypte.—*Hamilton's Ægyptiaca.—Letronne*, Recherches sur l'Egypte.—*Russel's* View of Ancient and Modern Egypt. —We may add, the Travels of *Clarke, Norden, Shaw, Pococke.* Cf. *Lond. Quart. Rev.* vol. xxiv. p. 139.—*Amer. Quart. Rev.* No. vii.

§ 178. ÆTHIOPIA was the name given by the ancients very indefinitely to the country lying south of Egypt; the modern countries of Nubia and Abyssinia particularly were included.

Various uncivilized tribes are represented as dwelling here in ancient times; on the coast were the Troglodítæ said to inhabit caves in the earth. It seems also to have contained inhabitants equally advanced in refinement with the Egyptians.

The most important places were Napata, Meroe, Auxume, and Adulis.—Auxume, *Axum*, was on one of the sources of the Astaboras, *Tacazze*, the eastern branch of the Nile. Its ruins still exist. 'In one square Bruce found 40 obelisks, each formed of a single piece of granite, with sculptures and inscriptions, but no hieroglyphics. One of the obelisks was 60 feet high.' A monument usually called the *Inscription of Axum*, found among the ruins here, is said to contain evidence of intercourse between this place and Constantinople in the 4th century. (Cf. *Malte-Brun*, Nouvelles Annales des Voyages. Vol. xii.-- *Class. Journ.* i. p. 83.)--Adulis was situated east of Axum, on the Sinus Arabicus; the modern *Arkiko*, on the bay of Masuah. The place gained celebrity from two inscriptions, which were first described by the geographer Cosmas (P. II. § 207); one is on a kind of throne or armed chair of white marble; the other on a tablet of touch-stone (*βασανίτου λίθου*, § 176) placed behind the throne.—Meroe was on or near the Nile south of its junction with the Astaboras; near the modern *Shendy*, as is supposed. It was the capital of a large tract between these rivers called by the same name, and was celebrated in ancient times, being the grand emporium of the caravan trade between Ethiopia and Egypt and the north of Africa. The remains of temples and other edifices of sandstone still mark its site.—Napata was farther north or lower down on the Nile, and was next in rank to Meroe.

These regions have also been explored in modern times and splendid ruins have been found scattered along the valley of the Nile. The following are some of the sources of information on the subject. *Bruce's* Travels in Abyssinia.—Travels of *Salt* and Lord *Valentia*, of *Burckhardt, Franc. Cau*, and especially of *Caillaud.*

§ 179. Under LIBYA we include the whole extent from Ægyptus on the east to the Syrtis Minor, *Gulf of Cabes*, together with an indefinite portion on the south. The term was used by the ancient poets to signify Africa in general. In its strict and most limited sense, it included only the region between Egypt and the Syrtis Major or *Gulf of Sidra.*—In the latter sense, it comprised on the coast only the two districts, Marmarica and Cyrenaica. We include under Libya also the portion farther west called Regio Syrtica, from the two *Syrtes* on the coast already named.

Marmarica was on the east nearest to Egypt. The inhabitants were said to possess some secret charm against the poison of serpents: some of them, named Psylli, made it their profession to heal such as had been bitten, by

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sucking the venom out of the wound. In an Oasis, south of Marmarica, stood the celebrated temple of Jupiter Ammon (P. IV. § 71), and near it the fountain of the sun, whose waters were said to be warm in the morning, cool at noon, hot in the evening, and scalding at midnight. Alexander, after having encountered great difficulties, succeeded in visiting this oracle, and was hailed by the priest as son of Jupiter.—Cyrenaica, or Pentapolis, *Barca*, lay between Marmarica and the Syrtis major, or altars of the Philæni. It contained five cities; Cyrene founded by a Greek colony, the birth-place of the philosopher Carneades; Apollonia, a celebrated sea-port; Ptolemais, at first called Barce; Arsinoë, and Berenice or Hesperis, near which were the gardens of the Hesperides, famous for their golden apples, and the residence of the Gorgons, so celebrated in fable. (Cf. *Ed. Rev.* No. 95. p. 228.) West of this was Regio Syrtica, also called, from its three cities, Tripolitana, *Tripoli*; its cities were Leptis, called major, to distinguish it from a town of the same name, near Carthage; Œa, the present city of Tripoli, and Sabrata, a Roman colony. A people called by Homer the Lotophagi dwelt on this coast; he says, that they fed on the lotus, a fruit so delicious, that whoever tasted it immediately forgot his native country; on the coast were the Syrtes, two dangerous quicksands, which frequently proved fatal to hapless mariners; here, also, was the lake Tritonis, sacred to Minerva.

For an account of the ancient remains in these regions, particularly at Leptis and Cyrene, we refer to Beechy's *Travels*.—The situation of Cyrene is described as exceedingly beautiful.—'It is built on the edge of a range of hills, rising about 800 feet above a fine sweep of high table land, forming the summit of a lower chain, to which it descends by a series of terraces. The elevation of the lower chain may be estimated at 1000 feet; so that Cyrene stands about 1800 feet above the level of the sea, of which it commands an extensive view over the table land, which, extending east and west as far as the eye can reach, stretches about five miles to the northward and then descends abruptly to the coast. Advantage has been taken of the natural terraces, to shape the ledges into roads leading along the face of the mountain, and communicating in some instances by narrow flights of steps cut in the rock. These roads, which may be supposed to have been the favorite drives of the citizens of Cyrene, are very plainly indented with the marks of chariot wheels, deep furrowing the smooth, stony surface. The rock, in most instances rising perpendicularly from these galleries, has been excavated into innumerable tombs, generally adorned with architectural facades. The outer sides of the roads, where they descended from one range to another, were ornamented with sarcophagi and monumental tombs; and the whole sloping space between the galleries was filled up with similar structures. These, as well as the excavated tombs, exhibit very superior taste and execution. In two instances, a simple sarcophagus of white marble, ornamented with flowers and figures in relief of exquisite workmanship, was found in a large excavation. In several of the excavated tombs were discovered remains of paintings, representing historical, allegorical, and pastoral subjects, executed in the manner of those of Herculaneum and Pompeii.' (Cf. P. I. § 296.)—In the region of Cyrenaica are several caverns containing stalactites, presenting of course various fantastic shapes. It has been supposed that this fact, together with the existence of the ruins and excavations in the vicinity of Cyrene, may have given rise to the story of the petrified city, of which, under the name of *Ras Sem*, marvelous accounts have been related to travelers in Africa. See *Modern Traveler*.

§ 180. Next to Tripolitana was the province of Africa Propria, of which the capital was Carthage. This city was founded by a Tyrian colony, led by queen Dido, and by its extensive commerce became one of the most opulent cities of antiquity. Its citadel was called Byrsa, because it was said, that Dido, on coming here, purchased as much ground as she could encompass with a Byrsa (hide), and then having cut the hide into strips, took in the space originally covered by the city.—The other remarkable towns in this district were Tunes, or Tuneta, *Tunis*, where Regulus was defeated and taken prisoner; Clupea, near Promontorium Mercurii, *Cape Bona*; Adrumetum; Thapsus, where Cæsar defeated Scipio and Juba; and Utica, where Cato the younger slew himself; near Utica was the river Bagradas, where Regulus slew an enormous serpent, that had destroyed many of his soldiers.

§ 181. Numidia was at one time divided into the kingdom of the Massyli, ruled by Massinissa, and that of the Massæsyli, under the government of Syphax; but after the third Punic war, they were united into one kingdom under Massinissa; the capital was Certa; the principal towns on the sea-coast were Tabraca, remarkable for its groves; Hippo Regius, near the small river Rubricatus, the episcopal seat of Saint Augustine; and Rusicade; in the interior were Vaga, Sicca, and Zama, where Hannibal was defeated by Scipio; on the confines of the desert were Thala and Capsa.

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§ 182. MAURITANIA was separated from Numidia by the river Ampsagas. Its chief towns were Cæsarea, whence the eastern part was called Cæsariensis, and Tingis, *Tangiers*, from which the western received the name Tingitana. This country extended from the river Ampsagas, separating it from Numidia, to some distance on the Atlantic coast. The Romans after their conquest of these regions, planted in them numerous colonies, and constructed fortresses and roads, of which some traces yet remain. The most southern Roman settlement was that called *Exploratio ad Mercurium*, on the coast of the Atlantic. The waters west of this territory were named Oceanus Atlanticus, from the chain of mountains called Atlas, which bounded Mauritania on the south, and terminated at two different points on the coast, the northern ridge being termed Atlas Minor, and the southern Atlas Major. Mons Abyla was the elevated summit near the strait connecting the Mediterranean and the Atlantic. This and Calpe on the European side formed the fabled pillars of Hercules (*Herculis Columnæ*).

§ 183. All the remaining countries of the land may be included under AFRICA INTERIOR, to which it is impossible to assign any definite boundaries. The Gætuli, and Garamantes, and other tribes are represented as dwelling within it. The Nigritæ were placed about the river Niger. The Great Desert was called *Deserta Libyæ Interioris*. On the coast west of this were the Insulæ Fortunatæ, called also *Canaria*, from the number of large dogs, as some suppose, found upon them, and thence their modern name, *Canaries*. South of these were the Insulæ Hesperidum, *Cape Verd islands*, on which some have placed the gardens of the Hesperides (§ 179).

West of this coast the ancients also placed the island Atlantis, said to have existed once, and to have been afterwards submerged in the ocean. It was represented as larger than Asia and Africa, and as very fertile and powerful. Some have considered the whole a mere fable; others have conjectured that the Canaries, Madeira Isles and Azores once formed parts of a vast island thus described; and others have maintained that the land referred to must have been the continent of America.

The latter opinion is maintained in an Essay entitled as follows; *An Attempt to show, that America must be known to the Ancients*, &c. by an *American Englishman*, Pastor of a Church in Boston. Boston, New England. MDCCLXXIII.—Some have imagined that this island was situated in the Northern regions; *Bailly*, Lettres sur l'Atlantide de Platon, &c. Paris 1779. 8.—See *Malte-Brun's* Geography.

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INTRODUCTION TO CLASSICAL CHRONOLOGY.

Preliminary Remarks.

§ 184. CHRONOLOGY treats of the computation of time and of the dates of events. It is comparatively a modern science. Among the ancients there was scarcely any systematic attention to the subject. Yet it is a highly important science. Accurate chronology is essential to all reasoning from historical facts; the mutual dependence and relations of events cannot be traced without it; with the greatest propriety it has been called one of the eyes of history, while geography with equal propriety has been said to be the other. Chronology is also an important aid to the memory, if properly considered, in studying history and biography.

In treating this subject, although our design requires a special reference to *Classical Chronology*, yet from the nature of the subject we must introduce some things, which belong rather to the science in general.

Chronology may be considered as consisting of two parts; the *first*, measuring time and adjusting its various divisions; the *second*, fixing the dates of historical events and arranging them in order.

I.—Of measuring time and adjusting its divisions.

§ 185. The most obvious measures and divisions of time are those suggested to all men by the revolutions of the heavenly bodies. These are three, days, months, and years; the day from the revolution of the earth on her axis or the apparent revolution of the sun around her; the month from the periodical changes in the moon; the year from the annual motion of earth in her orbit round the sun.—These *three* divisions are not *commensurate*, and this has caused the chief embarrassment in the science of Chronology; it has, in point of fact, been difficult so to adjust them with each other in a system of measuring time as to have the *computed* time and the *actual* time perfectly in agreement or coincidence.

§ 186. The *day* was undoubtedly the earliest division, and originally was distinguished, it is likely, from the night, extending from sunrise to sunset only. It was afterwards considered as including also the night or time between sunset and sunrise. But the beginning of the day has been reckoned differently by different nations, for civil purposes; at *sunrise*, by the Babylonians, Persians, Syrians, and inhabitants of India; at *sunset*, by the Jews, Athenians, ancient Gauls, and Chinese; at *midnight*, by the Egyptians, Romans, and moderns generally.—Astronomers in their calculations consider the day as beginning at *noon*, after the manner of the Arabians according to Priestley.

There have also been various modes of subdividing the day. 'The division of time into *hours* is very ancient: as is shown by *Kircher* (Œdip. Ægypt. t. ii. part 2.). The most ancient hour is that of the twelfth part of a day. Herodotus observes that the Greeks learnt from the Egyptians [Babylonians, l. ii. c. 109], among other things, the method of dividing the day into twelve parts; and the astronomers of Cathaya still retain this method. The division of the day into twenty four hours was not known to the Romans before the Punic war.' (*Tegg.*)

§ 187. The *Greeks*, in the time of Homer, seem not to have used the division into hours; his poems present us with the more obvious parts of the day, *morning* (ἠώς), *noon* (μέσον ἦμαρ), and *evening* (δείλη). But before the time of Herodotus, they were accustomed to the division of the day, and of the night

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also probably, into 12 parts. They were acquainted also with the division of the day and night into 4 parts each, according to the Jewish and Roman custom.

The *Romans* subdivided the day and the night each into 4 parts, which were called vigils (*vigiliæ*) or watches. They also considered the day and the night as each divided into 12 hours; three hours of course were included in a vigil. The day vigils were designated simply by the numerals *prima, secunda, tertia, quarta*; but as the second vigil commenced with the third hour, the third vigil with the sixth hour, and the fourth with the ninth hour, the terms *prima, tertia, sexta*, and *nona*, are also used to signify the four vigils of the day. The night vigils were designated by the names *vespera, media nox, gallicinium, conticinium.*

It is sometimes stated that the first vigil and first hour of the day commenced at what we call 6 o'clock A. M.; the third vigil, *vigilia tertia*, and sixth hour, *hora sexta*, at 12 o'clock, noon; the corresponding vigils and hours of night, at what we call 6 o'clock P. M., and 12 o'clock, midnight: this statement may be sufficiently accurate in general; but it must be remembered, that the Roman hours and watches were of unequal length; the first hour of the day began with sunrise, and the twelfth ended at sunset, and the first hour of the night began at sunset and the twelfth ended at sunrise. Of course the hours of the day in summer were longer than those of the night, and in the winter they were shorter. (Cf. P. IV. § 228.)

§ 188. Different devices have been employed for marking and making known these parts of the day. The sun-dial was used by the Babylonians and Jews; and by the latter *watchmen* were maintained to announce the time.—The Greeks borrowed the sun-dial from the Babylonians, and called it the *Heliotrope*, ἡλιοτρόπιον, or *Gnomon*, γνώμων; but the latter term properly designates the needle or index, which cast the shadow on the dial.—The Romans, besides the dial, employed also the *Clepsydra* already described, P. IV. § 228.

Several specimens of the ancient sun-dial are still preserved; one is said to be 'still remaining nearly in its original situation, on the rock of the Acropolis at Athens. Upon each side of the octagonal building, commonly called the *tower of the winds*, was also placed a vertical sun-dial; the *gnomon* or index projecting from the side, while the lines indicating the hour were cut upon the wall. The lines of the dial upon the wall are distinctly extant at the present day; and although the gnomons have disappeared, the places where they were inserted are still visible.' Besides stationary dials, the ancients had portable ones of metal, which were termed *pharematica*. (Cf. *Stuart's* Dict. of Architect. vol. ii.)—An instrument called a *water-clock* was in considerable use in some parts of Europe a few centuries ago. Striking clocks are said to have been invented by the Arabians about A. D. 800. Watches were first made in Germany A. D. 1477.—See *Berthoud*, Histoire de la Mesure du Temps par les Horloges. Paris 1802. 2 vols. 4.

§ 189. *The month.* This division, without much doubt, had its origin in the various phases or changes in the moon. It included the time of the moon's revolution round the earth, or between two new moons or two successive conjunctions of the sun and moon. The mean period is 29 days, 12 hours, 44 minutes; it was considered to be 29 1-2 days; and the ancients commonly reckoned the month as consisting alternately of 29 and 30 days.

The *Greeks* thus reckoned their months, and termed those, which had 30 days, πλήρεις, *full*, and δεκαφθῖνοι *ending on the 10th day*; those of 29 days they termed κοῖλοι, *hollow* or *deficient*, and ἐνναφθῖνοι ending on the 9th day. Twelve lunations thus computed formed the year; but it fell short of the true solar year by about 11 days and a quarter, making in 4 years about 45 days. To reconcile this and bring the computation by months and years to coincide more exactly, another month was intercalated every two years; and in the first two years a month of 22 days; and in the next two, a month of 23 days; thus after a period of 4 years the lunar and solar years would begin together; this was called the τετραετηρίς. But the effect of this system was to change the place of the months relatively to the seasons; and another system was adopted. This was based on the supposition, that the solar year was 365 days and a quarter, while the lunar was 354; which would in a period of 8 years give a difference of 90 days; the adjustment was effected by intercalating, in the course of the period, *three* months of 30 days each; this period was called ὀκταετηρίς. Its invention was attributed to Cleostratus of Tenedos; it was universally adopted, and was followed in civil matters, even after the more perfect cycle of Meton was known; one reason may have been the reciprocal adaptation between the Octaeteris and the Olympiad; the former including exactly two of the latter.

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§ 190. 'The following are the names of the Grecian months, together with those of the corresponding Julian months, as near as they can be given. In this list Scaliger's account has been followed, which, upon the whole, we believe the most correct. As the first month of the Athenian year comprised but a few days of the latter part of our June, and the greater part of July, the latter month will be given as the corresponding one.—1. Ἑκατομβαιών, *July*; so called from the great number of *hecatombs*, which were usually sacrificed in this month.—2. Μεταγειτνιών, *August*; so called from the sacrifices which were then offered to Apollo Μεταγείτνιος, because on this month the inhabitants of Melite left their island, and removed to Attica.—3. Βοηδρομιών, *September*; which was so called from the festival termed Βοηδρόμια.—4. Πυανεψιών, *October*; so called, because in this month, after the fruits of the year were gathered, feasts were served up, the chief of which consisted in boiled pulse [eaten in memory of the food of Theseus on the last day of his voyage from Crete].—5. Μαιμακτηριών, *November*, so called from Jupiter Μαιμάκτης, *the boisterous*; because in this month the weather was very tempestuous.—6. Ποσειδεών, *December*; in which month sacrifices were offered to Ποσειδῶν, *Neptune*, as if it were called *Neptune's month*.—7. Γαμηλιών, *January*; which was sacred to Juno Γαμήλιος, the goddess of marriage.—8. Ἀνθεστηριών, *February*; which took its name from the festival of the same name.—9. Ἐλαφηβολιών, *March*; so called from the festival Ἐλαφηβόλια, which was sacred to Diana, Ἐλαφηβόλος, *the huntress*, because this was the month for hunting stags.—10. Μουνυχιών, *April*; in which sacrifices were offered to Diana Μουνυχία, from the harbor of this name, in which she had a temple.—11. Θαργηλιών, *May*; in which month sacrifices were offered for the ripening of the earth's fruits.—Σκιροφοριών, *June*; so called from a festival of the same name celebrated in this month, in honor of Minerva.

Every month was divided into τρία δεκαήμερα, *three decades of days*. The first of which was called μηνὸς ἀρχομένου or ἱσταμένου, *the decade of the beginning*; the second μηνὸς μεσοῦντος, *the decade of the middle*; and the third μηνὸς φθίνοντος, or παυομένου, *the decade of the end*. The first day of the first decade was called νουμηνία, because it happened on the new moon; the second, δευτέρα ἱσταμένου, and so on to δεκάτη ἱσταμένου, *the tenth day of the month*. The first day of the second decade, or the eleventh day was called πρώτη μεσοῦντος, *the first of the middle*, or πρώτη ἐπὶ δέκα, *the first after ten*; the second δευτέρα μεσοῦντος, and so on to the twentieth day (εἰκάς), or the last day of the second decade. The first day of the third decade was called πρώτη ἐπ' εἰκάδι, or πρώτη φθίνοντος, and so on. The last day of the month was denominated by Solon ἕνη καὶ νέα, *the old and new*, as one part of the day belonged to the old, and the other to the new moon. But after the time of Demetrius Poliorcetes, the last day of the month received from him the name of Δημητριάς.' (*Cleaveland.*)

§ 191. The *Romans* are said to have had under Romulus but 10 months; but Numa introduced the division into 12, according to that of the Greeks. But as this formed only a lunar year, a little more than 11 days short of the solar year, an extraordinary month (*mensis intercalaris*, called also *Macedonius*) was to be inserted every other year. The intercalating this and the whole care of dividing the year was entrusted to the Pontifices (P. IV. § 228), and they managed, by inserting more or fewer days, to make the current year longer or shorter as they for any reason might choose; and this finally caused the months to be transposed from their stated seasons, so that the winter months were carried back into autumn, and the autumnal into summer (*Cic.* Leg. ii. 12). Julius Cæsar put an end to this disorder, by abolishing the intercalation of months, and adopting a system which will be explained in speaking of the year.——The names of the Roman months were *Martius*, March, from Mars, the supposed father of Romulus, in whose arrangement of the year this month was the first; *Aprilis*, derived by some from the verb *aperio*, the month in which trees and flowers *open* their buds; *Maius*, May, from Maia, mother of Mercury; *Junius*, June, from Juno; *Quintilis*, the fifth month, afterwards named *Julius*, July, from Julius Cæsar; *Sextilis*, sixth, afterwards *Augustus*, August, from Augustus Cæsar; *September*, seventh month; *October*, eighth; *November*, ninth; *December*, tenth; *Januarius*, January, from Janus; *Februarius*, February, so called from the purifications *Februa* performed in this month (P. IV. § 230), being the last of the year.

The Romans divided the month into three parts by the points termed *Kalendæ*, or *Calendæ*, *Nonæ*, and *Idus*. The Calends were always the 1st of the month; the Nones were the 5th, and the Ides the 13th of each month excepting March,

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May, July and October; in which four, the Nones fell on the 7th, and the Ides on the 15th day. In marking the days of the month, the Romans counted backwards from these three fixed points, including always the day from which the reckoning began; e. g. the last or 31st day of December was called the second from the Calends of January, *pridie* [ante] *Kalendas Januarii;* the last day but one or 30th of December was called the third from or before the Calends of January, *tertio* [die ante] *Kal. Jan.;* and so on back to the 13th day, which was called *Idus;* the 12th was *pridie Idus*, and so on back to the 5th, which was the *Nonæ;* the 4th, by this plan of reckoning, would be of course *pridie Nonas.*

The ancient Greeks and Romans had no division properly answering to our weeks; although the former had their *decade* of days (§ 190); and the latter their *nundinæ*, or market days occuring every *ninth* day (P. IV. § 229). But the Egyptians and oriental nations had a *week* of seven days. This division (*hebdomades*) was introduced among the Romans, it is said, not far from the beginning of the 3d century after Christ. The days were named after the planets or pagan gods; Dies *Solis*, Sunday; *Lunæ*, Monday; *Martis*, Tuesday; *Mercurii*, Wednesday; *Jovis*, Thursday; *Veneris*, Friday; *Saturnii*, Saturday. It is worthy of notice that *our* names for the days had a similar origin; as is seen by observing their Saxon derivation; *Sunnadæg*, Sun's day; *Monandæg*, Moon's day; *Tuesdæg* day of Tuisco (*i. e. Mars*); *Wodenesdæg*, day of Wodin or Odin a *northern deity*; *Torsdag*, day of Thor, a deity answering to Jupiter; *Frigdæg*, day of Frigga, the Venus of the north; *Sæterdæg*, day of Seter or Seater (i. e. Saturn, cf. P. III. § 16).

§ 192. *The year.* This division was probably not formed until some considerable advances had been made in astronomical science; and it was long after its first adoption, before it attained to any thing like an accurate form. The most ancient year, of which we know, was that consisting of 12 months supposed to contain 30 days each, thus amounting to 360 days. It has been conjectured, that this gave rise to the division of the ecliptic into 360 equal parts or degrees, which is still preserved. But it was soon found that this fell short of the actual year, or the time of a revolution of the earth; and an addition of 5 days was made, so that the year consisted of 365 days; this is ascribed to the Thebans. The *Grecian* year, however, as established by Solon and continued to the time of Meton and even after, consisted of 365 days and a quarter; the manner, in which the Greeks made their computation by the lunar months agree with the solar year, has already been explained.

The *Roman* year seems to have consisted of 365 days until the time of Julius Cæsar. The method employed by the Romans of previous ages to adjust their computation by lunar months to the solar year has also been mentioned, and likewise the confusion, which resulted from it. This, Cæsar attempted to remedy. He instituted a year of 365 days 6 hours. To remove the error of 80 days, which computed time had gained of actual time, he ordered one year of 445 days (365 plus 80), which was called the *Year of confusion.* And to secure a proper allowance for the 6 hours which had been disregarded, but which would amount in 4 years to a day, he directed that one additional day should be intercalated in the reckoning on every 4th year; thus each 4th year would have 366 days, the others 365. This is called the *Julian year.* In the Roman calender the intercalated day was placed after the 6th (*sextus*) of the Calends of March, and therefore called *bissextus;* hence the phrase bissextile year still in use.

But in this plan there was still an error. The day was intercalated too soon, i. e. before a *whole day* had been gained; because computed time, instead of gaining 6 hours a year, gained only 5 *hours* 48 *m.* 57 *sec.* and in 4 years would gain only 23*h.* 15*m.* 48*sec.*; so the intercalated day was inserted 44*m.* 12*sec.* too soon; of course computed time by this plan lost 44*m.* 12*sec.* every four years or 11*m.* 3 *sec.* every year. In 131 years this makes a loss in computed time, of one day; i. e. *computed* time would be one day behind *actual* time. In A. D. 1582 this loss had amounted to 10 days, and Pope Gregory 13th attempted to remedy the evil by a new expedient. This was to drop the intercalary day or the *bissextile*, every 100th year excepting each 400th year. By the Julian year computed time loses 11*m.* 3*sec.* a year, which makes about 19 hours in 100 years; dropping the intercalary day off the 100th year makes up this loss of 19 hours, and gives also a gain of about 5 hours; dropping it on the next 100th year gives another gain of 5 hours to computed time; so of the third 100th; in this way computed time gains of actual time, in 300 years, 15 hours; if on the next 100th year, i. e. the 4th, the intercalary day be inserted, computed time loses for that century 19 hours; but to meet this loss, it had in the three preceding centuries gained 5 hours in each and in all 15 hours, so that the loss is only [19-15] 4 hours at the end of 400 years. By this method the difference between computed and actual time cannot amount to a *day* in 2500 years. In this system, called the *Gregorian Calender*, the years 1600, 2000, 2400, are intercalary; and the years 1700, 1800, 1900, 2100, 2200, 2300 &c. not.—The Gregorian year was immediately adopted in Spain, Portugal, and Italy; and during the same year in France; in Catholic

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Germany in 1583; in Protestant Germany and Denmark in 1700; in Sweden 1753. In England it was adopted in 1752, by act of Parliament directing the 3d of Sept. to be styled the 14th, as computed time had lost 11 days. This was called the change from *Old to New Style*. In 1838, Russia was said to be the only country, where the Julian year or Old Style was still used.

Different nations have begun the year at different seasons or months. The Romans at one time considered it as beginning in March, but afterwards in January. The Greeks placed its commencement in Hecatombæon, at the summer solstice. The Christian clergy used to begin it at the 25th of March. The same was practiced in England and in the American colonies until A. D. 1752, on the change from Old to New Style, when the first of January was adopted.

§ 193. In adjusting the different methods of computing time, or the division of time into days months and years, great advantage is derived from the invention of *cycles*. These are periods of time so denominated from the Greek κυκλος, a circle, because in their compass a certain revolution is completed. Under the term cycle we may properly include the Grecian *Olympiad*, a period of 4 years, the *Octaeteris*, or period of 8 years, and the Roman *Lustrum*, a period of five years; the period of 400 years, comprehended in the system of Gregory already explained, may justly be termed the *cycle of Gregory*.—Besides these, it seems important to mention the *Lunar Cycle*, the *Solar Cycle*, the *Cycle of Indiction*, and the *Julian Period*.

§ 194. The *Lunar Cycle* is a period of 19 years. Its object is to accommodate the computation of time by the moon to the computation by the sun, or adjust the solar and lunar years. The nearest division of the year by months is into *twelve*; but twelve lunations (which make the lunar year) fall short of the solar year by about 11 days. Of course every change in the moon in any year will occur eleven days *earlier* than it did on the preceding year; e. g. if in September of the present year full moon occurs on the 16th, the corresponding full moon of the next year will occur on the 5th of September. Hence every year the various changes in the moon fall back as calculated by the days of the year. At the expiration of 19 years they occur again nearly at the same time.

This Cycle was invented by Meton, an Athenian astronomer, who flourished about B. C. 430. Many attempts had been before made to adjust the solar and lunar years (§ 189), and this improvement was at the time received with universal approbation; but not being perfectly accurate, it was afterwards corrected by Eudoxus, and subsequently by Calippus. The Cycle of Meton was employed by the Greeks to settle the time of their Festivals; and the use of it was discontinued, when these festivals ceased to be celebrated. 'The Council of Nice, however, wishing to establish some method for adjusting the new and full moons to the course of the sun, with the view of determining the time of Easter, adopted it as the best adapted for the purpose; and from its great utility, they caused the numbers of it to be written on the calender in *golden letters*, which has obtained for it the name of Golden Number.' The name of *Golden Number* is still applied to the current year of the Lunar Cycle, and is always given in the Almanacs.

§ 195. The *Solar Cycle* is a period of 28 years. Its use is to adjust the days of the week to the days of the month and the year. As the year consists of 52 weeks and one day, it is plain that it must begin and end on the same day. Let the seven letters A, B, C, D, E, F, G, represent the seven days of the week, A being always applied to the first day of the year. Let January begin with Monday. Of course A will stand for Monday, and Sunday coming on the 7th day will be represented by G, the 7th letter. The year will end with Monday, as it began with it; and A, the next year, will stand for Tuesday, and Sunday will be on the 6th day of the year, and be represented by F. Thus the year will commence one day later every common year, and Sunday will be represented successively by the letters taken in their retrograde order G, F, E, &c. and if 52 weeks and one day were the exact year or there were no leap year, the year would, after seven years, again begin on Monday the same day with the first year supposed. But the leap year, consisting of 52 weeks and *two* days, interrupts the regular succession every fourth year, and the return to the same day of the week is not effected until 4 times seven, i. e. 28 years.—This Cycle is employed particularly to furnish a rule for finding Sunday, or to ascertain the Dominical Letter. Chronologers employ the first seven letters of the alphabet to designate the seven days of the week; and the *Dominical Letter* for any year is the letter, which represents Sunday for that year. Tables are given for the purpose of finding it in chronological and astronomical books.

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§ 196. The *Cycle of Indiction* is a period of 15 years. The origin and primary use of this has been a subject of various conjectures and discussions. It seems to have been established by Constantine the Great, in the 4th century, as a period at the end of which a certain tribute should be paid by the different provinces of the Empire. Public acts of the Emperors were afterwards dated by the years of this cycle.

The cycle, which has been perhaps most celebrated, is that which is termed the *Julian Period*, and was invented by Joseph Scaliger. Its object was to furnish a common language for chronologers, by forming a series of years, some term of which should be fixed, and to which the various modes of reckoning years might be easily applied. To accomplish this, he combined the three cycles of the moon, sun, and indiction, multiplying 19, 28 and 15 into one another, which produces 7980, after which all the three cycles will return in the same order, every year taking again the same number of each cycle as before. Taking the several cycles as settled in the Latin church, and tracing them back, he found that the year when they would begin together was the year 710 before the creation as now dated, and that the first year of the Christian Era as now computed was 4714 of the Julian Period. This invention would be of great importance if we had no acknowledged epoch, or fixed year, from which to compute; but since we have such an epoch, it seems to be unnecessary. Its use is almost entirely superseded by the general adoption of the Christian era as a fixed standard.

II.—Of fixing the dates of historical events and arranging them in order.

§ 197. To arrange events methodically in the order of their occurrence, and assign the proper dates, is the second part of Chronology. In the consideration of this part we shall notice the following topics; (*A*) The methods employed to ascertain the dates of events, or the time when they occurred; (*B*) The epochs and eras which have been employed or are still in use: (*C*) The systems of arrangement, and chronological tables and charts; (*D*) The actual dates of the most prominent events in classical Chronology.

§ 198. (*A*) *Methods employed to ascertain the dates of events.*—Here we observe, that the principal helps or sources are *four*. *First*, we will notice that furnished by observations on *generations of men* or *successions of Kings*.—The average length of a king's reign, or of a generation of men, may be estimated by comparing a sufficient number of facts. When this average is taken, and we are told by a writer how many generations lived, or how many kings reigned, between *two* events, we can at once find the time between them; and if the date of either event is known, the date of the other will follow. This is the only chronology of the earliest writers, and is used in the Bible. The Egyptians, Greeks and Romans used it. Generally they reckoned a generation and a reign as of the same length; three of them equal to 100 years.—*Sir Isaac Newton* employed this means of ascertaining dates, and maintained that the average for reigns of kings is only 20 years, and for generations, 29 or 30 years, if reckoned by eldest sons, and 33 if reckoned by others. On these principles he attempted to rectify ancient chronology, giving to many events a date more recent than other authors.

It may be desirable to give a further explanation of this method, by two *illustrations*. (a) The date of the Return of the Heraclidæ to Peloponnesus is disputed: but the date of the Battle of Thermopylæ is settled, B. C. 480. Now between these two events there reigned at Sparta a succession of 17 kings; 17 multiplied by 20 gives 340 years between the events, making the return of Heraclidæ B. C. (480 plus 340) 820; a date 260 years later than as given by other chronologers.—(b) The date of the Argonautic Expedition is disputed; but the beginning of the Peloponnesian War settled, B. C. 431. Now it is found, that Hippocrates, living at the beginning of the Peloponnesian War, was descended the 18th from Æsculapius by father's side, and 19th from Hercules by mother's side, and that Æsculapius and Hercules were both Argonauts; i. e. there were 17 generations in one line, and 18 in another, between the two events. Taking the medium 17 1-2 and multiplying by 29 gives 507; making the date of the Argonautic Expedition, B. C. [431 plus 507] 938; 936 years later than by other chronologers.

There are two grand objections to this method of ascertaining dates. First, the inaccuracy and uncertainty of the *average*; it cannot be satisfactorily determined. Secondly, the fact that ancient writers, in naming a succession of kings, or giving a genealogy, often omit several of the series. This is

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done in *Matthew*, Ch, i. for the sake of reducing the number of generations between the great epochs mentioned in the 17th verse, to exactly 14.

§ 199. A *second* help is found in *celestial appearances* and *changes*. This method is in general more safe and certain, as it depends on strict astronomical principles perfectly settled. The appearances employed are eclipses and the precession of equinoxes.

(a) *Eclipses.* The ancients were very superstitious as to eclipses. Many are recorded, and mentioned as happening at the same time with important events in history, and described so that they may be recognized by the astronomer, who can calculate with perfect accuracy the time of every eclipse that has happened. We will give an illustration. Thucydides in relating the attempt of the Athenians on the Syracusans, says, that Nicias, finding the Syracusans reinforced and himself in danger, determined to sail out of the harbor of Syracuse; but when every thing was ready for sailing, the moon was eclipsed, for it was then full moon; by this appearance the Athenian soldiers were filled with alarm, and besought Nicias not to proceed; and in consequence they almost to a man perished. This event is generally supposed to have been about the year B. C. 413.—Now it is found by calculation, that the moon *was* full at Syracuse the 27th day of Aug. B. C. 413, and that there must have been a total eclipse there, visible from beginning to end, and likely to produce the effect on the soldiers, which Thucydides mentions.

(b) *Precession of the equinoxes.* The *equinoxes*, being the points where the equator crosses the ecliptic, are not precisely the same from year to year; but they move backward (i. e. to the west) 50 *seconds* every year, or 1 *degree* in 72 years. If, then, the place of the equinox in the ecliptic at the time of any event is stated, we may determine the date of the event, by noticing how far the equinox has now receded from the place it then held, and allowing 72 years for a degree. The only objection to this method is the difficulty of deciding what point the equinoxes actually did occupy at the time of particular events in ancient history.

Sir I. Newton applied this principle also to settle the time of the Argonautic Expedition.—A sphere, representing the heavens with the constellations, is said by ancient writers to have been formed for the Argonauts, by Chiron; on this sphere, it is also said, the equinox was placed in the middle point of the sign Aries. In the year 1689, the equinox had gone back from that point 36 degrees 44 minutes; this, allowing 72 years for a degree, gives a period of 2645 years between the year 1689 and the Expedition; making it B. C. 956; nearly the same as by the calculation from generations by the same author.

If it be stated how a star rises or sets in relation to the sun, the place of the equinox may be found, and dates ascertained in the way just mentioned.—Sir Isaac Newton and others have employed this to ascertain the time when Hesiod lived. In a passage in the *Works and Days* [l. 564], Hesiod says that *Arcturus* rose at sunset, 60 days after the sun entered the winter solstice, a point 90 degrees distant from the equinox.—But the place of equinox cannot be settled with certainty in this way; because it cannot be certainly known whether the ancient writer means his own time and residence or not, whether he means true or apparent rising, or even what constellation or star he means exactly. Cf. *Costard*, in the Philosophical Transactions, vol. xlviii. p. 2.

§ 200. A *third* help in the fixing of dates is found in the *coins*, *medals*, *monuments* and *inscriptions*, which are preserved for the benefit of succeeding ages. These often throw great light upon historical events and afford important aid in ascertaining the time of their occurrence. Interesting facts are sometimes first made known, and the period when they took place is often indicated, by the face of a medal, or the representations on a public monument.—Inscriptions are of still greater service. As one of the most valuable of these we must mention the chronicle of Paros, which fixes the date of the chief events in Grecian history from Cecrops down to the time of Alexander (see P. I. § 91. 4).

§ 201. The *fourth* source is furnished by the *testimony of historians*, who state the distance between events, or between events and an epoch. The early historians paid very little attention to the subject of chronology; it was not until a comparatively late period, that they began to think of dates and distances of time. The principal fragments of the earlier writers, Eratosthenes, Apollodorus and Thrasyllus, are still to be found in the *Chronicon* of *Eusebius*, and the *Stromata* of *Clemens Alexandrinus*. The writings of the *Byzantine Chroniclers* are also of service; particularly the chronological work (Ἐκλογὴ Χρονογραφίας) of Syncellus. It is chiefly from this and the above mentioned work of Eusebius, that the details of the *commonly received Chronology* have been gathered. (Cf. P. II. §§ 236, 239, 288; and below, § 205.)

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§ 202. (B) *Epochs* and *Eras employed in Chronology.*—It is essential to correct and exact chronology, that there should be some fixed epoch, to which all events may be referred and be measured by their distance from it. But it is of comparatively little consequence what the epoch is, provided it is fixed and acknowledged, as it is perfectly easy to compute in a retrograde manner the time before it, as well as in a direct manner the time after it. An epoch is distinguished from an era. *Epoch* is the point of time, which is taken as a starting place from which to reckon, and taken usually because signalized by some important event. *Era* is the space of time, that follows the epoch, the series of years computed from it.—The two terms may be interchanged as nearly synonymous, because every era has its epoch and every epoch its era.

§ 203. The following are the most important eras, which are noticed in chronology.—(*a*) *Era of Olympiads.* The Greeks for a long time had no fixed epoch: but afterwards reckoned by Olympiads, periods of 4 years. They began 776 B. C.—(*b*) *Era of Rome.* The Romans often reckoned by lustrums, often by the year of the consul, or the emperor. The building of the city was their *grand epoch. This was* 752 B. C. (It is placed by some 753, or 754).—(*c*) *Era of Nabonassar* (or *Belesis*). Used by some historians; the commencement of Nabonassar's reign at Babylon, 747 B. C.—(*d*) *Era of Seleucidæ.* From the reign of Seleucus in Syria. The Jews chiefly used this; it was 312 B. C.—(*e*) *Era of Diocletian.* This was founded on the persecution of Christians in the reign of Diocletian. It was used by Christians until the Christian era was adopted. It began 284 A. D.—(*f*) The CHRISTIAN ERA. It begins with what we write 1 A. D. This era is founded on the birth of Christ, but chronologers are not agreed as to the year of his birth; some placing it *seven* years before the received epoch, others *four* years. This, however, is of no consequence as respects the utility of the era in chronology, because all, who adopt the Christian Era, agree to call the same year by the same numerical date; all meaning (e. g.) identically the same year by A. D. 1836. This era began to be used about A. D. 360, according to some writers; but others state that it was invented by Dionysius, a monk, A. D. 527. (Cf. *Priestley's* Lect. on Hist. xiv.)—(*g*) The *Mahometan Era* or *Hegira;* founded on the flight of Mahomet from Mecca to Medina, A. D. 622.—(*h*) The *Persian Era*, or *Era of Yezdejerd;* founded on the reign of a Persian king, named Yezderjed, A. D. 632.

§ 204. (*C*) *Systems of Arrangement and Chronological Tables.*—There is a great discrepancy between the various systems of chronology, which have been advocated in different nations and at different times. Among the oriental nations there was a strong desire for the honor of the earliest antiquity, and hence each carried back its chronological dates into the regions of mere fable or absolute falsehood, and the Egyptians, Babylonians, Hindoos and Chinese, present a list of events happening hundreds or thousands of years before the creation. Such systems need not be particularly noticed here. (Cf. P. I. § 21.)

§ 205. There are two systems, one derived from the Hebrew Scriptures and the other from the Septuagint Version, which are highly deserving of the student's attention. They differ from each other considerably; that drawn from the Septuagint assigns to many events a date much more ancient than that which follows the Hebrew; e. g. the former places the Flood some hundred years further from the *Christian era*, and the Creation at least 600 years further from the Flood, than the latter. There has been much discussion among the learned, respecting the respective claims of these two systems. We only remark here, that the Hebrew chronology is generally adopted.

The system of Sir *Isaac Newton* has already been mentioned, and some of the methods employed by him for fixing dates. This system assigns many important events, particularly of Grecian history, to periods considerably later than other systems. His chronology was at first received with some favor, but is not usually regarded, although *Mitford* adopts it. (Hist. Greece, ch. iii. Append.—Cf. *Shuckford's* Prof. and Sac. Hist. Conn. B. vi. Pref.)

The system of archbishop *Usher* is the basis of the principal systems for chronological tables and charts, which are commonly used. The system of Usher is in general accordance with the evidence drawn from the Hebrew Bible, the Arundelian Marbles, and the Chronicon of Eusebius.

We have already given the titles of some of the most important helps on the subject of Chronology.

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Cf. P. II. § 7. 7 (c). § 296. 5 (b).—For others, we refer to *Horne's* Introd. to Crit. Study of Holy Script. vol. ii. p. 730.—A labored defence of the Septuagint Chronology is made by Rev. *J. J. Jackson*, in his Chronological *Antiquities*.

§ 205. Tables and charts are among the greatest facilities in the study of history and chronology. They bring before the eye, at a glance, what can be presented but gradually and slowly by description; the locality of events and dates on the paper also helps to fix them more firmly in the memory. Every student ought to avail himself of the aid of a historical and chronological chart, either by purchase, or (which is better) by actually forming one himself.

A great variety of plans for charts have been adopted, possessing greater or less degrees of excellence or utility.—(*a*) One of the most simple and obvious plans is to form two perpendicular columns; one for *events* of every kind *ranged promiscuously* in order of occurrence, the other for their corresponding dates. Sometimes a third column is added to this plan, for Biography.—(*b*) Another plan, of similar nature, but improved, is to form several perpendicular columns, one for dates, and each of the others for a *class of events;* e. g. sovereigns in one, remarkable events in another, battles in another, &c. Such is the plan of *Worcester's* Charts.—Both the plans mentioned may be marked for centuries by horizontal lines.—(*c*) A *third* plan is the contrivance of a sort of tree, whose branches represent nations; and events are ranged in them according to their dates, the earliest at the bottom. Such is the plan of *Eddy's* Chronology delineated. Conquests by a nation may, in devices of this kind, be exhibited by one branch receiving others into itself, and the origin of new states by branches shooting out from others.—A *fourth* plan is marked by the peculiarity of being divided into periods, limited on each side by prominent events. Such is *Goodrich's* Chart.

§ 207. But it is worthy of remark, that in all these plans there are two grand faults; 1. equal length of time is not represented by equal spaces on the chart; 2. duration is represented by *perpendicular* lines, while the *horizontal* line is altogether the most natural and most satisfactory representation.—(*e*) A *fifth* plan adopts these two important improvements, with the division into periods, and the several columns for different classes of events, allowing, where the scale is large enough, each event to be located in its exact place in the line of time. The chief objection to this method is the difficulty of using a scale sufficiently large to include all the important events of some periods without increasing too much the size of the chart and rendering it inconvenient for portable use.—(*f*) A *sixth* plan unites geography with the history and chronology. This method is exhibited in *Priestley's* 'Specimen of a New Chart of History' given in his Lectures on History.

§ 208. (D) *Actual Dates of the most prominent events.* Nothing occasions more perplexity and discouragement to the student in classical history than the difficulty of remembering actual dates. Many have found this so great as to give over in despair. But, as has been repeatedly remarked, accurate chronology is essential to the utility, and it is no less so to the pleasure, of reading history. And the difficulty complained of is by no means insuperable.

Various expedients to aid the memory have been invented (§ 210); but on the whole, the writer knows of none better than to take a glance over the whole field of past time, select a few grand events which stand out as landmarks, associate these events with their dates, and commit them to memory with perfect exactness, making them as familiar as the letters of the alphabet. *Any person of the most common capacity can do this*; and the student, who wishes to lay any foundation at all for historical knowledge must do at least as much as this. This being done, he will find it comparatively easy to locate the various events, which he may read about or learn from time to time, in their proper place between these grand events whose dates are thus fixed in the memory.

§ 209. With these views the following outline, in which it seemed desirable to include modern chronology, is offered to the student, to be perfectly committed to memory. The learner is advised to draw it off on a roll of paper prepared for the purpose; using a horizontal line to represent the flowing or progress of time. Let this line be divided into equal spaces, each representing an equal length of time; let the dates of the events be distinctly written exactly at the points in the line, where they belong according to this equal division; and let the events also be written directly above or under the dates.

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BRIEF OUTLINE. Chronology is Ancient or Modern. Ancient includes the whole time *before Christ*, comprehending 4004 years; Modern includes the whole time *since Christ*.

I. Ancient Chronology is divided into two portions by the Flood; Antediluvian ages, the portion before the flood, and Postdiluvian ages, the portion after the flood.—The Antediluvian ages may be considered as containing only *one* period; the Postdiluvian ages as containing *eight* periods.

The grand events and periods are the following.—Of the Antediluvian ages, the one period is from Creation B. C. 4004 to Deluge B. C. 2348.—Of the Postdiluvian ages, the 1*st period*, from Deluge B. C. 2348 to Calling of Abraham B. C. 1921: 2*d period*, from Calling of Abraham to Escape of Israelites B. C. 1492; 3*d period*, from Escape of Israelites to Building of Temple B. C. 1004; 4*th period*, from Building of Temple to Founding of Rome B. C. 752; 5*th period*, from Founding of Rome to Battle of Marathon B. C. 490; 6*th period*, from Battle of Marathon to Reign of Alexander B. C. 336; 7*th period*, from Reign of Alexander to Capture of Carthage B. C. 146; 8*th period*, to Coming of Christ A. D. 1.

II. Modern Chronology is divided into three distinct portions by the *Fall* of *Rome* and the *Fall* of *Constantinople*; *Early Ages*, the portion before the Fall of Rome; *Middle Ages*, the portion between the Fall of Rome and the Fall of Constantinople; *Recent Ages*, the portion since the Fall of Constantinople.—The early ages may be considered as containing *two* periods; the middle ages, *five* periods; and the recent ages, *five* periods.

The grand events and periods are the following. Of the early ages, the 1*st period* is from the Coming of Christ A. D. 1, to the Reign of Constantine A. D. 306; 2*d period* from Reign of Constantine to Fall of Rome A. D. 476.—Of the middle ages, the 1*st period* is from Fall of Rome to Flight of Mahomet A. D. 622; 2*d period*, from Flight of Mahomet to Crowning of Charlemagne A. D. 800; 3*d period*, from Crowning of Charlemagne to Landing of William, A. D. 1066; 4*th period*, from Landing of William to Overthrow of Saracens A. D. 1258; 5*th period*, from Overthrow of Saracens to Fall of Constantinople A. D. 1453.—Of the Recent ages, the 1*st period* is from Fall of Constantinople to Abdication of Charles Fifth A. D. 1556; 2*d period*, from Abdication of Charles Fifth to Restoration of Charles Second A. D. 1660; 3*d period*, from Restoration of Charles Second to Independence of United States A. D. 1776; 4*th period*, from Independence of United States to Downfall of Bonaparte A. D. 1815; 5*th period*, from Downfall of Bonaparte to the Present Time.

§ 210. But it is perhaps due to the scholar to mention here some of the expedients, above alluded to (§ 208), which have been devised to assist in the recollection of dates. We will briefly notice three different systems.

1. The first is that of Dr. Grey, whose *Memoria Technica* has generally met with the most favorable reception. 'As this method' says Priestley, 'is so easily learned and may be of such use in recollecting dates, I think all persons of a liberal education inexcusable, who will not take the small degree of pains that is necessary to make themselves masters of it.' The expedient is to substitute letters for figures, and form of these letters a syllable or word, and associate it with the name of the person, the date of whose birth, reign, death or the like you wish to remember, or with a prominent term or word connected with an event to be remembered. The following is Dr. Grey's *substitution alphabet*, in which each of the ten numerical characters has *its consonant* and *its vowel* or *diphthong*; 1, *a b*; 2, *c d*; 3, *l t*; 4, *f o*; 5, *l u*; 6, *e au*; 7, *p oi*; 8, *k ei*; 9, *n ou*; 0, *z y*. To remember the date of the founding of Rome by this system, substitute for 752 such letters as will, according to the above alphabet, represent 752, e *g. p u d.* and join the syllable thus formed to the word Rome or a part of the word, thus Rom-*pud*. The very oddness and uncouthness of this combination will sometimes impress it on the memory. To remember the date of the deluge 2348, we may form the word Del-*etok*; of the battle of Marathon 490, Marath-*ony*, or Mara-*fouz*. Where a series of dates of successive events are to be fixed in memory, this system recommends the uniting of the barbarous words thus formed in Hexameter verses; which, however, the student must understand, are to be *committed to memory;* these are called *memorial lines*.—See Dr. R. Grey's *Memoria Technica*, or Method of artificial Memory. (With Lowe's *Mnemonics*.) Lond. 1812. 8. Cf. *Lond. Quart. Rev.* ix. 125.

2. The second method is a system of *topical* memory, including also the substitution of letters for figures. The principle of the topical method is to conceive a certain number of places in a room, or in some limited space marked by sensible objects; and conceive these places as arranged in a certain fixed order; and then whatever successive events or objects one wishes to remember, throw in imagin-

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ation some *picture of or concerning* them, in their proper order, into these conceived places. Such is the principle of Feinaigle's *Art of Memory*. By this a four-sided room is divided into *fifty* ideal squares; those, who wish a more capacious memory may take also a second story having 50 squares more, numbered up to a hundred; and one may go on so ascending through as many stories as he chooses. *Nine* squares are to be placed on the floor of the room, and *nine* on each of the *four* walls, thus making *forty-five*; the other *five* on the ceiling above: the squares on the floor number from 1 to 9; the square numbered 10 is put on the ceiling over the wall supposed to be on your left hand, and the next nine squares from 11 to 19 are on the left hand wall under it; the square 20 is on the ceiling over the wall opposite in front of you, and the next nine from 21 to 29 on that wall under it; the square 30, and the next nine from 31 to 39 are put in like manner on the right hand; and the square 40, and the next nine from 41 to 49 behind you; the remaining square 50 is placed in the centre of the ceiling. In each of these squares a picture of some visible object is located; e. g. in 1, a *pump;* in 2, a *swan;* in 3, a *man using a spade*. This scheme of squares, numbers, and pictures is first to be *committed to memory*. Then if one would remember by aid of the system the date e. g. of the kings of England, he would create in his mind a picture in connection with each one of them, throw these pictures in imagination into the squares in the exact order of the regal succession, and associate the pictures pertaining to the king with the fixed picture, in the square to which he falls; in forming the new picture *two* things are important; it should be so conceived as to have some casual or slight association suggesting the *name of the king*, and also suggesting at the same time a *word* or *phrase*, which is devised by the person along with the ideal picture, and which expresses the *date* according to an alphabet of letters substituted for figures. E. g. to remember the date of Henry 7th: it is said the ideal picture of 7 *hens* is a good one for the purpose; the square to which he is assigned is 29; the picture ideally fixed in this square (in the engraved illustration of the system) is a *woman spinning on a small wheel;* these two pictures then are to be somehow *bound* together, and it may be thus, the *woman spinning* sees 7 *hens;* the next thing is to form a *word* or *phrase* indicative of the *date*, and by the alphabet adopted in this system 'The oak rail' is such a phrase; the remaining step in this process of storage in the memory is to *bind* the phrase to the pictures, which may be done by imagining that the *woman spinning* sees 7 *hens* on *The oak rail*.—The following is the substitution alphabet; 1, *b c;* 2, *d f;* 3, *g h;* 4, *j k z;* 5, *l;* 6, *m n;* 7, *y q;* 8, *r s;* 9, *t v;* 0, *w x:* and 100 *St;* 1,000, *Th;* 100,000, *Y*.—See *The New Art of Memory*, founded on the principles of Feinaigle, illustrated by engravings. Lond. 1813. 8. 2d ed. Cf. *Lond. Quart. Rev* as above cited.——It is worthy of remark here, that the ancients, particularly the Roman orators, made use of a system of topical memory. Quintilian gives an account of a system, in which the various parts of a spacious mansion are employed somewhat as the several squares in the method of Feinaigle. The things to be remembered were connected by association with certain types, and these being arranged in order were assigned to the different parts of the house: 'they assign' says he, 'the first idea they wish to remember to the portico, the second to the hall; then they go round the inner courts; nor do they only commit these associations to the bedrooms and antirooms, but even to the furniture. When they wish to recollect these associations they recur mentally to those places in order from the beginning, and regain every sensible type which they had entrusted to each particular spot, and this type at once suggests the idea connected with it.'

3. The third system is the *Efficacious Method* of Mr. *Hallworth*. In this plan a substitution of letters for figures is employed. Its peculiarity consists in this, that instead of forming mere barbarous and unmeaning words, like that of Grey, or words artificially associated with some image or picture, like that of Feinaigle, a significant sentence is formed, which states the event to be remembered and concludes with a word or phrase, that expresses something characteristic of the event, and at the same time, when interpreted according to the *substitution alphabet*, denotes the date. The alphabet of Hallworth is the following; 1, *b c;* 2, *d f;* 3, *g, h, gh;* 4, *k l;* 5, *m n;* 6, *p r;* 7, *s sh;* 8, *t, ch;* 9, *v w j,* used as consonants; 0, *th ph wh*, and also *q x y z*. In forming words the vowels are used, just as may be convenient, without having any significancy; the consonants alone being considered in expressing a date; thus *ch u rch* [*ch r ch*] signifies 868; *tr oo p* [*t r p*], 868. To recollect by this method the date e. g. of the Flood, the following sentence is formed; *The deluge comes and men* die guilty; the phrase *die guilty* expresses the date, as the consonants *d g l t* represent 2348.—For greater convenience and scope in forming the characteristic phrases, the plan admits *articles, prepositions*, and *conjunctions* to be used, like the vowels, without significancy; e. g. *Abel fell a sacrifice to Cain's* hate *and* sin; h t s n, 3875.—Mr. Hallworth has taught his system by lectures in different parts of the country, and has published several little books, in which its principles are explained and applied.—See *T. Hallworth's* Efficacious Method of acquiring, retaining, and communicating Historical and Chronological Knowledge. N. Y. 1824.—*Hallworth's* method applied to *General Ancient* History.—Also to *Sacred* History &c.—History of the *United States*.

§ 211. Our design in this introduction will be completed by a glance at the Chronology of the principal states of ancient times.—We mention first those whose capitals were in Asia. The principal Asiatic states or kingdoms were *eight*.

I. The Assyrian. This is considered as having commenced with the building of *Babylon* by NIMROD, B. C. 2217. The 1st period of its history may be that from *Nimrod* to NINIAS, B. C. 1945.

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In this period reigned the celebrated queen *Semiramis*, mother of Ninias. Under her the empire gained its greatest extent; reaching on the east to the sources of the Oxus and the Indus, including Persia, Media and Bactriana: comprising on the west Ethiopia, Egypt, Syria and Asia Minor to the Mediterranean; and limited on the north only by mount Caucasus, and on the south by the deserts of Arabia. Generally, however, the Assyrian empire included only the three countries in the valley of the Euphrates and Tigris, viz. Mesopotamia, Assyria and Babylonia.

The 2d period may be that from *Ninias* to SARDANAPALUS, who died B. C. 747.

This long period, of about 1200 years, is involved in great obscurity. During it, 33 kings are said to have reigned.—On the death of *Sardanapalus*, three kingdoms were formed out of the empire; the *Assyrian*, with *Nineveh* as its capital; the *Babylonian*, with *Babylon* for its capital; and the *Median*, having *Ecbatana* for its capital. It may be proper, however, to consider the Assyrian monarchy, as still continuing; and

The 3d period may be that from *Sardanapalus* to ESARHADDON, B. C. 681.

During this period of 66 years 4 kings reigned in Nineveh, of whom *Esarhaddon* was the last; and 10 kings reigned at Babylon. During this time the Assyrian history was intimately connected with that of the Israelites. In the year B. C. 681, Esarhaddon united together two of the three kingdoms, viz. the Assyrian and Babylonian.

The 4th and last period extends from *Esarhaddon* to CYRUS *the Great*, B. C. 536.

At this time the united kingdom was subjected to Persia.—At the same time, also, Cyrus united to Persia the kingdom of Media, which had continued its separate existence from the death of Sardanapalus.

II. The Jewish. The history of this nation begins with ABRAHAM, B. C. 1921. It may be divided into eight periods. The 1st period extends from *Abraham* to the entance into *Canaan* under JOSHUA B. C. 1451.

During this period they remained a nomadic nation.

The 2d period includes the time from Joshua to the death of SAMUEL, B. C. 1060.

During this time the nation was under the government of the judges and priests. *Samuel* was the last of the judges. *Saul*, the first *king*, was anointed as such some time before Samuel's death.

The 3d period is from Samuel to the separation of the nation into the two kingdoms of Judah and Israel, by the REVOLT under JEROBOAM, B. C. 975.

This was the most flourishing period of the Jewish monarchy, marked by the reigns of David and Solomon, and by the building of the Temple at Jerusalem, the capital.—Respecting these reigns, see *Christ. Spectator*, iv. 131. v. 525.

The 4th period may include the history from the *Revolt* until the RESTORATION from the *Babylonian Captivity*, B. C. 536.

The two kingdoms continued separate until their destruction by the Babylonians. The ten tribes of *Israel*, whose capital was Samaria, were carried into captivity by Salmanazar, B. C. 721; the two tribes of *Judah*, by Nebuchadnezzar, B. C. 606. During this time 19 kings reigned over Judah at Jerusalem. The *seventy* years of the captivity are dated from the conquest of Judah by Nebuchadnezzar.

The 5th period reaches from the *Restoration* by *Cyrus* to the SUBMISSION of the Jews to ALEXANDER, B. C. 332.

During this period the Jews had continued in a state of at least partial dependence on the throne of Persia.

The 6th period is from *Alexander* to the RE-ESTABLISHMENT of an independent monarchy *under the* MACCABEES, B. C. 168.

After the death of Alexander and the division of his empire, made B. C. 301, the Jews were claimed by Syria and by Egypt, and exposed to the invasion or oppression of both. The persecution of Antiochus Epiphanes provoked the general revolt, which led to the re-establishment of independence.

The 7th period is from the *Maccabees* until the time of the *Roman interference* under POMPEY, B. C. 63.

During this period the monarchy was maintained, but with many unhappy dissensions.

The 8th and last period is from the first conquests of *Pompey* to the *final* DESTRUCTION of *Jerusalem* by TITUS, A. D. 70.

III. The Trojan. Its origin is involved in darkness and fables, but is placed as early at least as B. C. 1400. Of its chronology we can only say, that the state was destroyed by the Greeks in the *reign of* PRIAM, about B. C. 1184.

The history of *Troy* consists of traditions preserved by the poets. Cf. P. III. § 132.

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IV. The Lydian. This commenced about B. C. 1400. Three dynasties of kings are said to have reigned, yet little is known of the history until the *reign* of CRŒSUS; und under him the kingdom was destroyed by CYRUS, B. C. 536.

The capital was Sardis. The kingdom was in the time of Croesus very rich and powerful; its fate was decided by the *battle of Thymbra*.

V. The Phœnician. This was in existence in the time of David, under a king named ABIBAL, B. C. 1050. The state continued until the *capture of Tyre* by ALEXANDER, B. C. 332.

Phœnicia seems not to have formed properly one state, but to have contained several cities with petty kings or princes, of which *Tyre* stood at the head.

VI. The Persian. Its history is obscure and its power insignificant until the time of CYRUS the *elder*, B. C. 536. We may include the whole history after this date in two periods.—The first period extends from *Cyrus* to XERXES, who invaded Greece, and was defeated in the famous *battle of Salamis*, B. C. 480.

In this period, under Darius Hystaspes, the father of Xerxes, the Persian empire attained its greatest extent: reaching to the Indus on the east, to the Jaxartes and Mt. Caucasus on the north, and including Asia Minor, Syria, Egypt and Libya. The capitals were Babylon, Susa, Ecbatana, and Persepolis (cf. § 153, 154, 170), the royal court being held sometimes at one, and sometimes another, of these places.

The 2d period extends from *Xerxes* to the overthrow of the Persian empire by Alexander in the *reign* of DARIUS CODOMANNUS, B. C. 331.

About the middle of this period occurred the expedition of the *younger Cyrus*, described in the *Anabasis* of Xenophon; Cyrus fell in the battle of Cunaxa, B. C. 401.—Alexander completed the subjugation of Persia by the victory at *Arbela*, B. C. 331.

VII. The Syrian; or the *Kingdom of the Seleucidæ*. This was one of the four monarchies formed out of the empire of Alexander. It was commenced after the *battle of Ipsus*, by SELEUCUS NICATOR, B. C. 301. We may include its history in two periods. The 1st period is from *Seleucus Nicator* to the time of the collision with the Romans in the reign of ANTIOCHUS the Great, B. C. 190.

The capital of this kingdom was Antioch. The territory under its sway included the northern part of Syria: all Asia Minor, except Bithynia: Armenia, Media, Parthia, Bactriana, India, Persia, and the valley of the Euphrates.—Antiochus was brought into a war with the Romans especially by protecting Hannibal. His defeat, in the *battle of Magnesia*, B. C. 190, deprived him of part of his territories, and greatly weakened the kingdom.

The 2d period extends from *Antiochus the Great* to the complete conquest of Syria by the Romans under Pompey, in the reign of ANTIOCHUS ASIATICUS, B. C. 69.

In the first part of this period occurred the revolt of the Jews under the Maccabees, B. C. 168; in consequence of the persecution of Antiochus Epiphanes.—The throne of this kingdom, on its overthrow by the Romans, had been held by 23 successive kings, most of them lawful heirs of the house of the Seleucidæ.

VIII. The Parthian; or the *kingdom of the Arsacidæ*. The Parthians, occupying the country on the south-east corner of the Caspian, were subject to Persia when conquered by Alexander. On the division of his empire, they fell to the share of *Seleucus Nicator*. But under the 3d king of Syria they revolted and established an independent kingdom, under ARSACES, B. C. 256.

The Parthians were constantly at war with the Syrians, and afterwards with the Romans; but could not be conquered. They obtained dominion from Armenia to the Indian ocean, and from Syria to the river Indus: including Bactriana, Persia, the countries in the valley of the Euphrates and Armenia. Their capital was *Hecatompylos*.

The Parthian kingdom continued until the revolt of the Persians, who dethroned the Arsacidæ, and established the *kingdom of* MODERN PERSIA, A. D. 223.

§ 212. We will notice next the states, whose capitals were in Africa. Of these we have but *two* of importance.

I. The Egyptian. The first king named in the Egyptian dynasty is MENES, generally supposed to be the same as MIZRAIM son of Ham and grandson of Noah; he settled in Egypt, about B. C. 2200. With this date the real chronology of Egypt commences.

A most absurd and ridiculous antiquity was assigned to this kingdom by two Egyptian works now lost: one was the *Old Chronicle*, cited by Syncellus; the other the work of *Manetho*, cited by Eusebius [cf. P. II. § 236].

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The 1st period in the Egyptian history may be that extending from *Menes* to the ESCAPE *of the* ISRAELITES, B. C. 1492.

Of this period profane history gives us no connected or satisfactory account. Most, that can be relied on, is to be drawn from the incidental notices found in the Bible. Some chronologers place the celebrated *Sesostris* at the close of this period; some consider him to be the Pharaoh that was drowned in the Red Sea.

The 2d period includes the time from the *Exodus* to the reign of PSAMMETICUS, B. C. 670, when the history begins to be authentic.

No connected history has been preserved of this period; and we are here also much indebted, for what we know, to the accounts in the Scriptures.—Twelve different governments under 12 different chiefs are said to have been united under Psammeticus.

The 3d period extends from the time of *Psammeticus* to the conquest of Egypt by the PERSIAN king CAMBYSES, son and successor of Cyrus, B. C. 525.

The Egyptian history now becomes more luminous. Herodotus is the principal authority. The art of writing and the use of the papyrus as a material was now common.

The 4th period includes the portion of time from *Cambyses* to the conquest of Egypt by ALEXANDER, B. C. 332.

After the time of Cambyses Egypt had been made a Persian satrapy, and, with the exception of a few instances of revolt, in one of which the throne was partially re-established, had continued subject to Persia until it now changed masters.

The 5th period is from *Alexander* to the subjection of the country to the Romans, resulting from the victory of AUGUSTUS in the battle of Actium, B. C. 31.

Alexander appointed Ptolemy, one of his generals, governor of Egypt; and Ptolemy, after the death of Alexander, became king of the country B. C. 323, and commenced the dynasty of the Ptolemies, who retained the throne until Cleopatra, associating her fortunes with Antony, lost it by the success of her lover's rival.—Thebes and Memphis had been the capitals in the previous periods. In this, Alexandria, founded by Alexander, was made the seat of the new court.—Egypt remained a part of the Roman empire, until it was wrested away by the Saracens A. D. 640.

II. The Carthaginian. The chronology of Carthage may be naturally divided into *three* periods. The 1st period is from its *Foundation by* DIDO, B. C. 880, to the beginning of the *wars with Syracuse* in the time of the Syracusan king GELON, B. C. 480.

In this period the following points are worthy of notice; [a] the *origin of the city Carthage;* by a Tyrian colony under Dido, in whose story much fable is mingled; [b] the *pursuits of the people;* commercial, like those of the Phœnicians; they had intercourse by sea with Britain and Guinea, by caravans with the interior of Africa, and through Egypt with the eastern world: [c] their *conquests;* their commercial pursuits led them to seek possession of the islands and coasts of the Mediterranean, and they gained Sardinia, Corsica, the Baleares, also the Canary Isles and Madeira in the Atlantic, and many places in Spain and on the northern coast of Africa; the chief conquests were effected by *Mago*, and his sons and grandsons; [d] the *form of government;* it was a republic, but of a strongly aristocratic character; the executive consisting of two chief magistrates called *Suffetes*, and the legislative consisting of a *Senate* of select grandees, and an *Assembly* of the people; as at Rome, there was a continued strife between a popular and an aristocratic party; [e] the *revenue;* its sources were 1. tributes from subject cities and states or tribes; 2. customs paid on goods at Carthage and all the ports: 3. proceeds of the mines in Spain.

The 2d period extends from the beginning of the wars with *Gelon of Syracuse* to the beginning of the contests with Rome, in the *First* PUNIC WAR, B. C. 264.

The principal thing, which marks the history of this period, is the long continued struggle to obtain complete possession of Sicily. The Carthaginians and Syracusans were involved in almost constant wars.

The 3d period is from the *first war with the Romans* to the final DESTRUCTION *of* Carthage, B. C. 146.

The contests between Rome and Carthage grew out of mutual ambition. Sicily, which both desired to own, furnished the occasion.—There were three wars called *Punic;* each disastrous to Carthage. The first lasted 23 years. The second was marked by the bold invasion and splendid victories of Hannibal; ended by the battle of Zama, B. C. 202. The third lasted 4 years, and terminated in the entire destruction of the state and city. Carthage had existed above 700 years.

§ 213. The ancient states, which were seated in Europe, remain to be mentioned. Without naming singly the various minor states, our object in this sketch will be accomplished by a glance at the Chronology of Greece and Rome.

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I. Of GREECE. The whole extent of time to be considered is 1500 or 1600 years from the first permanent settlements in Greece to her final reduction to a Roman province. This whole space may be very conveniently and happily presented by a division into *six* successive *periods*, each limited by distinguished events, and characterised by prominent circumstances.

1. The 1st period comprehends the whole history from the *Dawn of civilization* to the TROJAN WAR, 1184 B. C. and from its peculiar characteristic may be denominated *fabulous*.

Much which is related in the accounts of this period must be rejected as idle fiction; yet a few important events may be selected and authenticated.—Civilization had its first impulse in the arrival of colonists from Egypt and Phœnicia, who laid the foundations of some of the principal cities, as Argos and Sicyon, about 1800 years B. C. Little advancement was made, however, until, after the lapse of more than two centuries, other colonies were planted, at Athens by Cecrops and at Thebes by Cadmus, about the time of Moses. (P. I. § 34). Between this time and the Trojan war considerable progress must have been made in cultivation.

We find some of the peculiar institutions of the Greeks originating in this period; particularly the *oracles* at Delphi and Dodona, the *mysteries* at Eleusis, and the four *sacred games*, the court of Areopagus at Athens, and the celebrated Amphictyonic Council.—The arts and sciences likewise received considerable attention. Letters had been introduced by Cadmus. Astronomy was sufficiently studied to enable Chiron to furnish the Argonauts with an artificial sphere exhibiting the constellations. The accounts of the siege of Thebes and that of Troy show that progress had been made in the various arts pertaining to war.—But the whole history of the period exhibits that singular mixture of barbarism with cultivation, of savage customs with chivalrous adventures, which marks what is called an *heroic age*.

2. The 2d period includes a much shorter space of time, extending from the *Trojan war* to the time when the REGAL *form of* GOVERNMENT *was* ABOLISHED, about 1050 B. C. From the most important and characteristic circumstances it may be called the period of *colonization*.

The first governments of Greece were small monarchies, and they continued such without encountering peculiar difficulties until after the Trojan war. Soon after this we find the country involved in fatal civil wars, in which the people, under a number of petty chieftains hostile to each other, suffered extremely from calamity and oppression. These evils seem to have led to the change in the form of government, and the substitution of the *popular* instead of the *regal* system.—The same evils also probably contributed to the spirit of emigration, which so strikingly marks the period. The emigrants who sought foreign settlements are distinguished as of *three* separate classes. The earliest were the Æolians, who removed from the Peloponnesus to the north-western shores of Asia Minor and founded several cities, of which Smyrna was the principal. The second were the *Ionians*, who went from Attica (originally called Ionia), and planted themselves in Asia Minor, south of the Æolians, where Ephesus was one of their chief cities. The third were the *Dorians*, who migrated to Italy and Sicily, and founded numerous flourishing settlements. Syracuse in Sicily became the most important.—In the period of colonization we notice the origin of the four principal dialects in the Greek language. (Cf. P. II. § 4.)

3. The 3d period comprehends the space (of five hundred and fifty years) from the *abolition of monarchy* to the BEGINNING *of the* PERSIAN WAR, about 500 B. C.

In this period two of the Grecian states are chiefly conspicuous, Athens and Sparta, and from the special attention of these states to provide themselves with a suitable political constitution and civil code, this portion of the history may be designated as the period of *laws*.

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Sparta found in Lycurgus her lawgiver. His institutions gave a permanent cast to her character, and were not abolished until the last ages of Greece.—Many years later Athens received her constitution from the hands of Solon, who executed the task unsuccessfully attempted by Draco. (Cf. P. II. § 167. P. IV. § 8, 9.)—The other principal incidents in the history of this period are the repeated wars of Sparta with her neighbors the Messenians, and the usurpation of Pisistratus and the fate of his sons at Athens.—In the war Sparta at last was completely triumphant, but suffered much from the devoted skill and patriotism of Aristomenes the Messenian general. It was in this struggle that the Spartans were so much indebted to the lame poet of Athens, Tyrtæus. (Cf. P. II. § 53.)

In the very time of Solon, Pisistratus contrived to obtain at Athens a sort of regal authority, which he transmitted to his two sons. The father used his power to promote the glory and welfare of the state. Of the sons, one was assassinated at a public festival, and the other being subsequently expelled fled to Asia, and sought revenge by instigating the Persians to invade his country.

4. The 4th period extends from the *beginning* to the CLOSE *of the* PERSIAN WAR, 460 B. C. a space of almost 50 years. To this age the Greeks ever after looked back with pride, and from its history orators of every nation have drawn their favorite examples of valor and patriotism. The Persian invasion called forth the highest energies of the people and gave an astonishing impulse to Grecian mind. It may properly be called the period of *military glory*.

The design of subjugating Greece originated in the ambition of Darius the Persian king, the second in succession from Cyrus the Great. He found a pretext and occasion for the attempt in a revolt of his Greek subjects in Asia Minor, in which Sardis the capital of Lydia was pillaged and burnt. The war was carried on by three successive kings, Darius, Xerxes, and Artaxerxes, but on neither of them did it confer any glory; while the battles of Marathon, Thermopylæ, Salamis, Mycale, and Platæa secured immortal honor to the Greeks.—A succession of splendid names adorns the history of Athens during this period. Miltiades, Themistocles, Aristides, Cimon, and Pericles acted distinguished parts in the brilliant scene. Sparta also justly gloried in the self-sacrifice of Leonidas and his three hundred brave companions.—The period of the Persian war was the age of the highest elevation of the national character of the Greeks. Before it, there existed little union comparatively between the different states, and it was not till Athens had alone and successfully resisted the strength of Persia at the battle of Marathon, that other states were aroused to effort against the common enemy. In the confederation which followed, Sparta was the nominal head, but the talents, which actually controlled the public affairs, were found in the statesmen of Athens. To Athens therefore the supremacy was necessarily transferred and before the close of the war she stood, as it were, the mistress of Greece.

5. The 5th period includes the portion from the *close of the Persian war* to the SUPREMACY *of* PHILIP, B. C. 337. At the beginning of this period the general affairs of Greece were in a highly prosperous condition, and Athens was unrivaled in wealth and magnificence under the influence of Pericles. But a spirit of luxurious refinement soon took the place of the disinterested patriotism of the preceeding age, and the manners of all classes became signally marked by corruption and licentiousness. This may be designated as the period of *luxury*.

The history of the period presents several subjects of prominent interest.—*One* of these is the protracted war between Athens and Sparta termed the Peloponnesian. Pericles was still in power when it commenced, but he soon fell, a victim to the terrible plague which desolated Athens. The unprincipled Cleon, and the rash Alcibiades successively gained the predominant influence. The war was continued with slight intermissions and various success for nearly thirty years, and was ended by the battle of Ægos Potamos B. C. 405, in which Lysander the Spartan king and general gained a final victory over the Athenians. By

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this event Athens lost her supremacy in Greece and was deprived even of her own liberties. Her walls were thrown down, and a government of thirty tyrants imposed upon her citizens. To this, however, the Athenians submitted but a few years. In 401 B. C. the Thirty were expelled.

The same year was remarkable for *two* other events. The first was the accusation of Socrates, one of the greatest and the best men of which paganism can boast. The trial for some reason was delayed several years, but the result was utterly disgraceful to the city and to all concerned. The other memorable event was the expedition of Cyrus the younger, the satrap of Lydia, against his brother the king of Persia. Ten thousand Greeks accompanied him in this enterprise. The march from Sardis to the Euphrates, the fatal battle of Cunaxa, and the labors and dangers of the 10,000 in returning to their homes, are recorded by Xenophon with beautiful simplicity.—The assistance, which the Greeks gave in this revolt of Cyrus, involved them in another war with Persia. Sparta had, by the result of the Peloponnesian war, gained the supremacy in Greece, and the other states, especially Athens, Thebes, Argos and Corinth, refused to aid her in the struggle which followed. They even united in a league against her, and Athens furnished the commander, to whom the Persians were indebted for the almost entire destruction of the Spartan fleet. This war was terminated by a treaty, B. C. 387, which weakened and humbled Sparta, and was alike dishonorable to all the Greeks.

The two states which had for ages been pre-eminent in Greece, Athens and Sparta, were now both depressed, and opportunity was afforded for a third, to seek the ascendancy. This for a short time was secured to Thebes, chiefly by the talents of two distinguished citizens, Pelopidas and Epaminondas. But a war with Sparta shortly consummated her glory, and exhausted her strength; she gained a brilliant victory in the final battle of Mantinea, 363 B. C. but was in the same instant ruined by the death of her general Epaminondas.—The successive downfall of three principal states, Athens, Sparta, and Thebes, and the jealousies and dissensions connected therewith, reduced Greece to a miserable condition. The general corruption and licentiousness, already mentioned, increased the degradation. In these circumstances the ambitious Philip, king of Macedon, eagerly seized a favorable moment for entering the Grecian territories. At Athens the single voice of Demosthenes was lifted to warn the Greeks of his ultimate intentions, and to rouse them to united resistance. A feeble alliance with Thebes was effected, but in vain. The battle of Chæronea, B. C. 337, made Philip the master of Greece.

6. The 6th period extends from the *supremacy af Philip*, gained by the battle of Chæronea, to the CAPTURE *of* CORINTH, 146 B. C. By the disastrous defeat at Chæronea the genuine fire of the Grecian spirit was extinguished, and the subsequent history exhibits little else than the steps by which the country was reduced to a dependent province. We may therefore denominate this the period of *decline and fall.*

Alexander, who succeeded his father Philip as king of Macedon and autocrator of Greece, cast a sort of glory on the first years of this period by his extensive conquests. Those, who love to trace the course of conquerors, will follow with interest his march from the Hellespont to the Granicus, to Issus, to Tyre, to the Nile, to the desert of Lybia, to the Euphrates, and the Indus; but every reader will regret his follies at Persepolis and be disgusted by his beastly life and death at Babylon.—For twenty years after Alexander's death the vast empire he had formed was agitated by the quarrels among his generals. By the battle of *Ipsus* in Phrygia B. C. 301, these contests were terminated, and the empire was then divided into *four* kingdoms, one comprising Macedonia and Greece; a second Thrace and Bithynia; a third Egypt, Lybia, Arabia, Palestine and Cœlesyria; and a fourth called the kingdom of Syria, including all the rest of Asia even to the Indus.

To the first of these the Grecian states belonged. Patriotic individuals sought to arouse their countrymen to cast off the Macedonian yoke; but jealousy between the states and the universal corruption of morals rendered their exertions fruitless. All that is really honorable and memorable in the proper affairs of the Greeks in this period is found in the history of the Achæan league.—The Achæan league was originally a confederacy between 12 small

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cities of Achaia, established very early, when the Grecian states first assumed the popular instead of the regal form. It took scarcely any part in the perpetual conflicts between the other republics, and was neutral even in the Peloponnesian war.

The Macedonian kings had dissolved it, but it was revived about 280 B. C. Subsequently it was enlarged, and Corinth became the head and capital. Under the presidency of Philopœmen, B. C. 200 to 180, it rose so high in power and reputation, that its alliance was sought by some of the governments of Asia. Had the other states at this time risen above the foul and mean spirit of envy, the independence of Greece might probably have been restored. But unhappily the Romans were requested by one of the states to aid them against the Macedonians. The Romans gladly embraced the opportunity, and shortly a Roman general led as a captive to grace his triumph the last king of Macedon, 167 B. C.

Nothing but the Achæan league now preserved southern Greece from falling an instant prey to Roman ambition. The remaining vigor of the confederacy averted this destiny for twenty years; then it came, under the pretext of just punishment for insult upon Roman ambassadors. The legions of Rome poured upon Achaia, Corinth was taken, and with all its wealth and splendor committed to the flames and consumed to ashes. This completed the subjugation of the country, which became of course a *province of Rome.*

§ 215. II. ROME. The history of Rome extends through a space of more than 1200 years; which may be divided, like the Grecian history, into *six* periods.

1. The 1st period includes the time from the BUILDING *of the* CITY, B. C. 752, to the EXPULSION *of* TARQUIN, B. C. 509. It may be called the Period of the *Kings*, or of *Regal Power.*

The Roman historians have left a particular account of this period, beginning with the very founders of the city, Romulus and Remus, whose descent is traced from Æneas the hero of Virgil. But many have doubted whether this portion of the Roman history is entitled to much credit, and some have even contended that it is altogether fabulous. (P. I. § 109.)—*Seven* kings are said to have reigned (P. IV. § 123). One of the most important events of this period was a change in the constitution effected by the sixth king, Servius Tullius, introducing the Comitia Centuriata. He divided the citizens into classes, and subdivided the classes into centuries, making a much larger number of centuries in the richer classes than in the poorer. (P. IV. § 252.)—The reign of the second king, Numa, is remembered, on account of his influence on the affairs of religion: as he instituted many of the religious ceremonies, and several classes of priests.—During the period of the kings, 244 years, the Roman territory was of very limited extent, and the people were often involved in war with the several states in their immediate vicinity. Tarquin the Proud, the last king, was engaged in the siege of an enemy's city only *sixteen* miles from Rome, when his son committed the outrage, which led to the banishment of the family and the overthrow of the regal government.

2. The 2d period extends from the *expulsion of the Kings* to the time when the PLEBEIANS *were admitted to the* OFFICES of state, about 300 B. C. At the beginning of this period the government was a thorough aristocracy, but at the close of it had become a full democracy. It included over 200 years, and may be designated as the period of the *Plebeian and Patrician contests*, or of *Party strife.*

Two consuls, chosed annually, first took the place of the king, and exercised almost precisely the same power. All offices of state were forbidden to the Plebeians or common people, and filled exclusively by Patricians or descendants from the Senators or Patres.—The first step in the undermining of the aristocracy was the Valerian Law, which allowed a citizen condemned to a disgraceful punishment to appeal from the magistrate to the people. Under the protection of this law, the people, discontented with their poverty and hardships, ere long refused to enrol their names in the levies, which the wars with neighboring states demanded. This difficulty led the Patricians to invent a new office, that of *Dictator* (P. IV. § 248).—But the dissatisfaction of the Plebeians was not to be thus removed. They united with the army and withdrew to Mt. Sacer, B. C. 493.

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Reconciliation was effected by creating the office of *Tribunes*, who were to be chosen annually, from the Plebeians, and to possess the power of a negative upon the decrees of the consuls and even the Senate. (P. IV. § 245.)—This arrangement only led to new dissensions, the Tribunes generally making it their object to oppose the consuls and the Senate, and the Plebeian interest gradually encroaching upon the Patrician.—In a few years another fundamental change was effected. The important business of state had, from the time of king Servius Tullius, been transacted at the *Comitia Centuriata*, or assemblies voting by *centuries*. It was now, B. C. 471, decided that such business might be transacted in the *Comitia Tributa*, or assemblies voting by *Tribes*, in which the Plebeians held the control.

The next office created at Rome seems to have originated in the jealousy between the two parties, the Patricians opposing, and the Plebeians favoring it. This was the Decemvirate, B. C. 451, which superceded both consuls and tribunes, but continued only three years, and then the two other offices were restored.—In a few years the people made another advance, the Senate conceding that *six* military tribunes, three Patrician and three Plebeian, might be substituted instead of the two consuls.—Another office was created during this period, the censorship, two Censors being appointed to take the census of the people every five years, and to watch over the public morals. But this office does not appear to have originated in party animosity; nor had it any influence in healing the dissensions between the higher and lower orders (cf. P. IV. § 247, 259).

One grand object with the Plebeians yet remained unaccomplished. They were not eligible to the more important offices of the state, and to remove this disability they now bent all their energies. The struggle continued for many years, and occasioned much unhappy disturbance, but terminated in their complete success; as they gained admission to the consulship, the censorship, and finally to the priesthood, and thus obtained a virtual equality with the Patricians, about B. C. 300.

During this period, so harassed by internal contests, Rome was engaged in frequent wars. Three of them are most noticeable. The first was with the Etrurians, under king Porsena, shortly after the expulsion of Tarquin, 'a war fertile in exploits of romantic heroism.'—The second was with the city Veii, a proud rival of Rome. It was at last taken by Camillus B. C. 390, after a siege of ten years.—The last was with the Gauls, who invaded Italy under Brennus, and are said to have taken Rome and burned it to the ground, B. C. 385. Camillus, who had been forced by the clamors of the populace to go into retirement, unexpectedly returned, and put to speedy flight the barbarian conquerors.

3. The 3d period in the Roman history extends from the final *triumph of the Plebeians* to the CAPTURE *of* CARTHAGE, B. C. 146.

Rome had hitherto been distracted with intestine feuds and dissensions, and had extended her dominion over but a small extent of territory. The admission of Plebeians to all the high offices of trust and distinction promoted the consolidation and strength of the republic, and the career of conquest was soon commenced. This may be remembered as the period of the *Punic Wars*, or of *Foreign Conquests*.

The first important conquest was that of the southern part of Italy, which resulted from the war with the Samnites. Southern Italy was settled by Grecian colonies, and contained at this time several cities flourishing, wealthy, and refined by letters and the arts. On their invitation, Pyrrhus the king of Epirus passed over from Greece with a large army and a train of elephants to aid them against the Romans, and was for a time successful, but finally, being totally defeated at the battle of Beneventum B. C. 274, fled precipitately to his own dominions. The allied states and cities immediately submitted to Rome, who thus became mistress of Italy.

She now began to look abroad for acquisitions, and the island Sicily became an object of desire. The pursuit of this object brought Rome into contact with Carthage, which was now flourishing and powerful. The Carthaginians had settlements in Sicily, and desired as well as the Romans the dominion of the whole island. Hence sprang the 1st of the 3 Punic wars. Sicily was chiefly settled by Greek colonies. These colonies preferred independence, but, situated between Rome on one side and Carthage on the other, were in no condition to resist both,

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and had only the alternative of joining one against the other. They chose the side of the Romans in the first Punic War, which began B. C. 264, and was ended B. C. 241, by a treaty exceedingly humiliating to Carthage. Sicily was made a Roman province, yet Syracuse, the principal city, was allowed to retain an independent government.—The tragic story of Regulus belongs to the first Punic War.

After a peace of twenty-three years, the second Punic War began in the siege of Saguntum in Spain, by Hannibal, B. C. 218. Having taken this city, Hannibal crossed the Pyrenees and the Alps, and marched down upon Italy with a victorious army. The Romans were defeated in three engagements before the memorable battle of Cannæ, in which they were completely conquered, and 40,000 of their troops left dead on the field. But after the battle of Cannæ the Carthaginians gained no advantages. A king of Macedon came to their aid in vain.—Scipio, a Roman general, having conquered Spain, passed over to Africa and carried the war to the very walls of Carthage. Hannibal was recalled from Italy to defend the city, but was utterly defeated by Scipio in the battle of Zama, B. C. 202, by which the 2d Punic war ended even more disastrously than the first. In this war, Syracuse in Sicily took part with the Carthaginians, and was on that account besieged by the Romans. It was ably defended by the scientific genius of Archimedes, but at length taken by Marcellus, and made a part of the province of Sicily, B. C. 212.

The result of the 2d Punic war may be considered as the occasion, which carried the Roman arms into Asia. Hannibal, after the battle of Zama, fled to the protection of Antiochus, king of Syria. This led to a war, which compelled the king to cede to the Romans nearly the whole of Asia Minor, B. C. 190.—The interference of the king of Macedon, in the 2d Punic War, also furnished the ground for a war with him, which was the first step towards the conquest of Greece. A few years after, the Romans on the pretence of aiding the Ætolians, subjected Macedonia, B. C. 167. The Achæan league preserved the southern portions of the country a little longer; but in twenty years these likewise fell under the dominion of Rome by the capture of Corinth, B. C. 146.

Carthage fell the same year with Corinth. The Romans had waged a *third* Punic war, when the Carthaginians were greatly weakened by an unfortunate struggle with the Numidians. The third Punic war continued but three years, and terminated in the entire destruction of Carthage, under circumstances of aggravated cruelty and faithlessness on the part of the Romans.

4. The 4th period extends from the *Capture of Carthage and Corinth*, to the establishment of the IMPERIAL GOVERNMENT by the battle of Actium, B. C. 31. During the whole time the Roman history is a continued tale of domestic disturbances. This may justly, therefore, be termed the period of the *Civil Wars*.

The very commencement of the period is marked by the disturbances, which grew out of the attempts of the two Gracchi. They successively endeavored to check the growing corruption of the Senate, and to relieve the circumstances of the people, but both fell victims to their own zeal and the hatred of their enemies, Tiberius 133, and Caius 121 B. C. Some have ascribed their efforts to ardent patriotism; others to mere ambition. (Cf. *Niebuhr's* Rome, cited P. I. § 109.) Not long after the fall of Gracchus arose the *Social* War, by which the states of Italy demanded and obtained of Rome the rights of citizenship, B. C. 90.—Scarcely was this ended, when the Romans began again to imbrue their hands in each other's blood in the fierce war of Sylla and Marius, rival leaders in the republic. Two horrible massacres signalized this contention. Sylla finally triumphed, and was made perpetual dictator, yet resigned his power at the end of four years, B. C. 78. The death of Sylla is soon followed by the famous conspiracy of Cataline, detected and subdued by the vigilance of Cicero, B. C. 62.

Still Rome was distracted by parties, headed by ambitious men.—The first triumvirate, a temporary coalition between Pompey, Crassus and Cæsar, repressed the flames of discord for a few years. Pompey had already added Syria to the Roman possessions; Cæsar soon added Gaul. Crassus lost his life in an attempt to conquer Parthia, B. C. 53. The death of Crassus broke the bond which held Cæsar and Pompey together, and they hastened to determine in the field of battle, who should be master of Rome. The contest was decided in the plains of Pharsalus in Thessaly, by the entire defeat of Pompey, B. C. 48. Pompey fled to Egypt, but was beheaded the instant he landed on the shore. For five

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years Cæsar held the supreme power at Rome, but was assassinated in the Senate, by a company of conspirators headed by Brutus and Cassius, B. C. 43.

A second triumvirate was now formed on the pretext of avenging this murder, between Antony, Lepidus, and Octavius, each aspiring to the power of Cæsar. A horrid proscription sealed in blood this compact. A war with the party of the conspirators necessarily followed, and the battle of Philippi, B. C. 42, put an end to the hopes of Brutus and Cassius, at the head of this party. Octavius, who was the nephew of Cæsar, easily effected the removal of one member of the Triumvirate, Lepidus, a man of feeble talents and insignificant character. His other colleague, Antony, infatuated by love for Cleopatra the queen of Egypt, soon furnished a pretext for open hostility, and the fate of battle again decided who should be the master of Rome. The armament of Antony and Cleopatra was wholly defeated by Octavius, at Actium, B. C. 31. This battle subjected Egypt to Rome, and Rome, with all her possessions, to the power of Octavius, by whom the Imperial government was finally established.

The Roman history, from the fall of Carthage to the battle of Actium, presents but a melancholy picture, a blood-stained record of sedition, conspiracy, and civil war.

5. We may include in a 5th period the time from the establishment of the *Imperial Government* to the *reign of* CONSTANTINE, A. D. 306. As Christianity was introduced into the world in this period, and was opposed until the end of it by the Roman government, we may designate it as the period of the *Pagan Emperors.*

The reign of Augustus, the name taken by the 1st Emperor Octavius, has become proverbial for an age flourishing in peace, literature and the arts. It is distinguished, also, for the birth of our Savior, as the next reign, that of Tiberius, is, for his crucifixion and death.—The four reigns succeeding, viz. of Tiberius, Caligula, Claudius and Nero, are chiefly memorable for the tyranny of the emperors, and the profligacy of their families and favorites.

On the death of Nero, A. D. 69, follows a year of dissension and bloodshed in which Galba, Otho, and Vitellius successively gained the Empire and lost their lives.—The Flavian family, Vespasian and his two sons, Titus and Domitian, next in order receive the supreme power. Titus is celebrated as the final conqueror of the Jews, whose obstinacy provoked him to rase their city to the ground, an event exactly fulfilling the predictions of Christ. His reign is memorable for the eruption of Vesuvius, which buried the cities Herculaneum and Pompeii in ruins. Domitian, the last Emperor of the family, provokes his own assassination, A. D. 96.

Passing the reigns of the feeble Nerva, the martial Trajan, and the peaceful Adrian, we arrive at a brilliant age in the imperial history, the age of the Antonines, extending from A. D. 138 to 180, a space of about forty years. Their reigns appear in the midst of the general sterility and desolation of the imperial history like the verdant oasis in the desert. Literature and the arts of peace revived under their benign influence.

After the death of Marcus, A. D. 180, there follows a whole *century* of disorder, profligacy, conspiracy and assassination. The army assumes the absolute disposal of the imperial crown, which is even sold at public auction to the highest bidder. Within the last fifty years of the time, nearly fifty emperors are successively proclaimed, and deposed or murdered.—In the year 284, Diocletian commenced his reign, and attempted a new system of administration. The empire was divided into four departments or provinces, and three princes were associated with him, in the government. This system only laid the foundation for rivalship and contention in a new form, and in a few years Maxentius and Constantine, sons of two of the princes, associated with Diocletian, appealed to the sword to decide upon their respective claims to the imperial purple. The former fell in the battle, and Constantine secured the throne.

This period is memorable in the history of Christianity. Under the Pagan Emperors, those who embraced the gospel were constantly exposed to persecution and suffering. *Ten* special persecutions are recorded and described, the *first* under Nero A. D. 64, and the *last* under Diocletian, commencing A. D. 303, and continuing *ten* years, unto A. D. 313. But, notwithstanding these repeated efforts to hinder the progress of the gospel, it was spread during this period throughout the whole Roman Empire.

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6. The 6th period includes the remainder of the Roman history, extending from the *reign of Constantine* to the FALL *of Rome*, when captured by the Heruli, A. D. 476. The reign of Constantine the Great imparts splendor to the commencement of this period. He embraced the Christian faith himself, and patronised it in the empire, as did also *most* of his successors; on which account this may be called the period of the *Christian Emperors*.

One of the most important events of his reign, and one which had a great influence on the subsequent affairs of Rome, was the removal of the Government to a new seat. He selected Byzantium for his capital, and thither removed with his court, giving it the name of Constantinople, which it still bears. He left his empire to five princes, three sons and two nephews; the youngest son, Constantius, soon grasps the whole, A. D. 360. By the death of Constantius his cousin Julian received the purple, which he was already on his march from Gaul to seize by force. The reign of Julian, styled the Apostate, is memorable for his artful and persevering attempts to destroy the Christian religion, and his unsuccessful efforts to rebuild the Temple of Jerusalem, with the express purpose of casting discredit on the predictions of the Bible.

From the death of Julian, A. D. 363, to the reign of Theodosius the Great, A. D. 379, the history presents little that is important to be noticed, except the jealousies between the eastern and western portions of the Empire, which grew out of the removal of the court to Constantinople. Theodosius was the last Emperor who ruled over both. In 395 he died, leaving to his sons Arcadius and Honorius separately the east and the west.—From this time the Eastern portion remained distinct, and its history no longer belongs to that of Rome.

The Western portion languishes under ten successive Emperors, who are scarcely able to defend themselves against the repeated attacks of barbarian invaders. At length, under Augustulus, the 11th from Theodosius, Rome is taken by Odoacer, leader of the Heruli, and the history of ancient Rome is terminated, A. D. 476.

The whole of the period from Constantine to Augustulus is marked by the continued inroads of barbarous hordes from the north and the east. But the greatest annoyance was suffered in the latter part of the time, from three tribes, under three celebrated leaders; the Goths, under Alaric, the Vandals, under Genseric, and the Huns, under Attila; the two former of which actually carried their victorious arms to Rome itself (A. D. 410 and 455), and laid prostrate at their feet the haughty mistress of the world; and the latter was persuaded to turn back his forces (A. D. 453) only by ignoble concessions and immense gifts.

We have in another place named some of the principal helps in the study of the Grecian and Roman Chronology and History; see P. II. § 7. 7 (*c*), (*d*), and § 296, 5 (*f*).—For Grecian history, an excellent elementary work is the following; *Pinnock's* improved edition of Dr. Goldsmith's *History of Greece*, abridged &c. Philadelphia, 1836. 12.—For the principal ancient states, the following is a valuable text-book, for deeper research; *History of the States of Antiquity*, from the German of A. H. L. Heeren, (by *G. Bancroft*.) Northampton, 1828. 8.—*Rollin's* Ancient History is well known.—We may also name, as valuable, *Russell's* Ancient Europe; *Millot's* Elements of History; *Alex. Fras. Tytler's* Universal History; Bigland's *Letters on the study and use of History* may be read with advantage; also Priestley's *Lectures on History*.

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